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BACK TO SCHOOL — OR NOT

In Cabot, one family makes this case for unschooling. BY LARRY WATSON, JR. PAGE 28
Garret Keizer argues for the power of public schools. BY MARGOT HARRISON PAGE 30

BACON AND BIGOTS PAGE 14

An internet firestorm in Winnecko

MT. RUSHMORE REDUX PAGE 18

Can a Barre stonecarver get his due?

CARIB ON WHEELS PAGE 48

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7

FEEDback

READER REACTION TO RECENT ARTICLES

BETTER DAYS AT BURLINGTON COLLEGE

I chose Burlington College because of the smaller campus ("Pass or Fail," August 20). Like many students, I was in my early twenties and wanted to continue my education. A week after I started classes, my father passed away from a heart attack. I was devastated, yet I knew the minute the staff and students embraced me that I was in the appropriate school. The professors alleviated my concerns and kept me focused on my education; you allowed me the freedom to grieve when necessary.

There are many reasons that I enjoyed Burlington College. The courses allowed me to not only work on required subjects but within each field, to journey to myself. Office doors were always open. The relationship among students, faculty and staff was one of a family. They would encourage you, laugh with you and challenged you endlessly. Your voice mattered. I have read about, heard about and witnessed many changes at the college.

When I read about the news of Cheryl Shann's suicide, I wanted to share my opinion about several aspects of the college. The college allowed me to not only work on required subjects but within each field, to journey to myself. Office doors were always open. The relationship among students, faculty and staff was one of a family. They would encourage you, laugh with you and challenged you endlessly. Your voice mattered. I have read about, heard about and witnessed many changes at the college.

TIM NEWCOMB



the article ("Cheryl Haines Suicide Confirms Mental Health Problems in Vermont," August 6). I support her husband's feelings that suicide and depression need to be less taboo and receive more public attention and support, especially due to the high rate of suicide in Vermont. Perhaps there is research that can be done in Vermont to determine why there is such a high suicide rate compared with other states, so we can determine how to decrease them.

Depression can attack anyone, regardless of race, gender, wealth or profession. All too often people with episodes of depression become experts in hiding their feelings from their loved ones and health care workers due to the stigma of mental illness. It is clearly not due to a weak character, but is an illness like any other that can result in death.

When asked, driven people like Cheryl cannot suicide in the midst of a depression, it should lead to increased awareness of the prevalence of mental illnesses and suicide both in Vermont and around the world. It is time to focus our efforts on this mental health care that is often neglected and filled with myths.

Monica Allgood, PhD
PORTLAND, MAINE

MIXED MESSAGES FROM ANR

You have to wonder about how policy priorities are established by our regulatory agencies (DNR Mission, "State Water Use Restrictions on Berlin Pond," August 16). On one hand, there's a bunch of state agencies as if they were utilities to expend money and resources to demonstrate that their preservation trust (telephone poles aren't a source of water contamination — a self-evident fact. On the other hand, the secretary of the Agency of Natural Resources has no

problem permitting human activity on a Class A water supply — Berlin Pond — which supplies thousands of people with drinking water. OAG.

J. Paul Gouker
HECETVILLE

LADIES WHO LAUNCH

I really appreciate L.R. Smith's fine review of my book *The Beer of Paradise* ("Quick Lit: 'Love and Death in the Age of Revolution,'" August 13). Smith praised my attention to historic detail but then found certain elements of the plot hard to believe, particularly one of the female characters dressing as a male soldier and fighting. It is surprising, but accurate. There are a number of accounts of women dressing as men and fighting as soldiers, including in our own Civil War. A relevant example is chronicled in the book *The Cavalry Maiden*, which is described on my website, thebeerofparadise.com.

Alan Gray
ETNA, NH

SCHOOLS NEED A WATCHDOG

I, for one, find it refreshing and downright democratic to hear first politics is crossing party lines (Jeff Messing "Conservative Support in School Board Runs 50-50 Below," August 20). And, frankly, I am amazed and flattered that Scott Atkinson is characterized in the article as "unapologetic." He's a person who asks questions and requests information — that I know was public record — to explain school budget requests and irregularities. Rather than suggesting there are subterfuges among us, or, well, perhaps it's a conservative conspiracy, how about this Scott is doing the job I voted him or any other school commissioner to do, breath of fresh air and for this I am all of the more, too, that we need a forensic audit of school finances.

Chris Gaton
BURLINGTON

CORRECTIONS

Last week's cover story about Burlington College, "Pass or Fail?" is correctly stated that former president Jane Sanders left the college in 2012. She resigned in September 2011.

There was incorrect event information in Effie de Berle's preview of the Burlington Book Festival benefit screening of *Gave Vidal: The United States of America: The \$20 ticket price does not include dinner at ArtBar — only admission to the BRF's opening reception.*

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violet, sometimes
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and sometimes blue,
and even
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- *linguistic*
- *services*
- *national studies*
- *long-term effort*
- *musical art*
- *legends*
- *cross-sectional*
- *index*
- *collaborative studies*
- *publicly accessible*
- *index*

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Lindgren et al. *erudit*

Stuck in Vermont: Having much to do, we shifted gear and writers, at last, we started first WYSHWYStuck on the grounds behind Burlington College. That's right, you too, what, you can't see this.



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①

WONDER BOY

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TABLE 1. Data sources and sample sizes for the 1998 and 2000 studies

②

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③

SATURDAY 30 & SUNDAY 31

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TABLE 2. *Salmonella* serotypes by country, 1998-2000

④

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SEE CLIPPING LISTINGS ON PAGE 54

⑤

TUESDAY

Creative Process

With *Silence* and other studies tucked into every issue and crisscrossing throughout the state, Vermont is an art-lover's paradise. Tap coloring books made how do the creatively inclined pursue the passion and make a living here? Local artists weigh in on the topic at a general discussion and track of art DNA session at Burlington on Burlington: The Art Scene.

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⑥

SATURDAY 300

Legendary Status

In December 2013, Andy "A-Go-Go" Williams lost his jawling battle with cancer at age 35. A messiah of surfing-funk rock community he was known for his ferocity on the turntables—a talent that took him to stages throughout the country. Local rockers Williams and Bordenave spent with art, music and skateboarding throughout the Queen City at the first annual **A-Go-Go Day**.

SEE CALIFORNIA LISTINGS ON PAGE 56
AND SANJUANITO IS ON PAGE 47

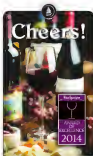
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Lighting Up

Light and color take different forms for painter Susan Lyndon, photographer Douglas Haden, and sculptor and printmaker Alan Davenny. Despite differing mediums, the local artists find common ground in "Solid." On view at ICA Center's Westport Metro Gallery, the multimedia exhibit features diverse works that use form in a substantive combination.

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Comcast Calling

If federal regulators approve Comcast's \$45 billion takeover of Time Warner Cable, the juggernaut will control 36 of the nation's top 50 cable television markets and 35 percent of its high-speed internet service users.

That prospect has groups such as Concerns About Broadband Access (CABA), the Vermont Public Service Board (VPSB) and the Vermont Public Service Board (VPSB) trying to change the channel.

"A merger between the nation's two largest cable companies would inevitably lead to unprecedented gatekeeper control over our nation's telecommunications and media landscape," those groups and 62 others wrote Monday in a letter to the Federal Communications Commission.

Cable and broadband customers alike, they argued, would face higher prices and fewer choices.

But even as popular politicians such as Sen. Al Franken (D-Minn.) and New York City Mayor Bill de Blasio raise concerns about the deal, others are cheering it on.

Among them? Gov. **PETER SHUMLIN** and the Democratic Governors Association he leads.

In a letter he sent the FCC last week, Shumlin praised Comcast's work in Vermont since it acquired Adelphia's cables in 2006. The company, he wrote, has invested nearly \$125 million in expanding broadband access from Burlington to Brattleboro and Newport.

"I look forward to Comcast's continued investment in its state and expect that your approval of this transaction would further Comcast's commitment to continue working to bring services in low-income and rural Vermont," he wrote.

Two days later, DGA executive director **COLIN O'CONNOR** penned a similar note to the FCC on DGA letterhead. O'Connor, who reports to Shumlin, urged the feds to "consider Comcast's impressive body of work and all that they do in helping strengthen the middle class and investing in our nation's infrastructure."

Why, exactly, was Shumlin so eager to go to bat for the nation's most powerful telecom corporation?

Because it asked?

According to Shumlin spokeswoman **SUE ALLEN**, Comcast requested a letter from the governor and his Department of Public Service "stating that Comcast had fulfilled its regulatory requirements when it acquired Adelphia and 'in support of the merger.'"

Shumlin, Allen says, "told them he would be happy to send such a letter if the [DPS] board is appropriate to do so."

THOM O'NEILL, director of media and

democracy for Common Cause, the Washington, D.C., good government group, has another explanation: corporate contributions.

"Money buys access. Money influences policy. And money buys favors down the road," he says.

According to the Center for Responsive Politics, Comcast donated \$5.3 million last election cycle to candidates for federal office and has also contributed \$5.4 million this cycle. Last year, it spent \$77 million on lobbying, the GRP found.

"They're shown they're willing to spend whatever it takes, wherever, from the federal level down to the states — even to the municipal level — to write their own rules," says O'Neill, whose organization signed Monday's letter opposing the deal.

WHY WAS SHUMLIN
SO EAGER TO GO TO BAT
FOR THE NATION'S
MOST POWERFUL
TELECOM CORPORATION?
BECAUSE IT ASKED!

Indeed, Comcast gave \$27,000 last election cycle to 26 candidates for state office in Vermont — including \$4,900 to Shumlin — according to VT Digger's campaign finance database. Just last month, Comcast ponied up another \$1,000 for the gov.

That money piles in compensation to what Comcast has donated to the DGA, which accepts unlimited contributions from corporations and then donates the money out to its members' state-level campaigns. According to filings with the IRS, Comcast has given \$475,000 to the DGA since Shumlin was elected chairman in late 2012.

"Just think of the purchasing power Comcast has with respect to public officials," says OCTV executive director **LAMAR O'NEILL**, whose organization runs Chittenden County's Channel 17 community access station. "Not only can they make mass bulk purchases of programming, they can make mass bulk purchases of public officials."

DGA speaks mean **DAVID KARRER** did not respond to requests for comment, and Allen denied that Comcast's

contributions influenced her boss' decision to put his finger on the scale.

She argues that Shumlin's letter to the FCC was focused on Comcast's regulatory commitments in Vermont, which it acquired Adelphia and its work (as one of many private providers) in bringing more choice and broadband access to Vermonters.

But if the FCC approves the takeover and the Vermont Public Service Board approves a side deal, Vermont would actually end up with fewer cable and internet providers — even though Time Warner Cable doesn't operate in the state. That's because, in order to comply with federal antitrust laws, Comcast plans to shed some customers and trade others with Charter Communications.

The latter company currently serves 8,500 Vermont households — in Barre, Tunbridge, Chelsea, St. Johnsbury and Londonderry — according to **JAM PARR**, the Department of Public Service's senior director. That makes Charter second only to Comcast, which serves 33,000 households.

If the deals go through, Comcast would take out all of Charter's Vermont customers.

Such consolidation won't necessarily stymie competition, Patter argues, because, in most of the country, Vermont's cable company service area doesn't overlap.

"Do we see a problem with that merger? I would say so," Patter says.

Devotion comes with its aspect on Vermont may be limited, but she also argues that, ultimately, further market consolidation will only hurt consumers — particularly as Comcast assumes more and more control over the internet.

"Having a bigger Comcast does not benefit the public interest," she says. "It's just the opposite of what we're trying to do in Vermont as an economic model. The only reason you write a letter like [Shumlin's] is you received a persuasive argument, plus some financial incentives to do so."

In the Middle (East)

When the president ordered air strikes last month against Islamic militants in northern Iraq, Vermont's congressional delegation had **AMANDA BROWN** back.

Sen. **PETER LEAHY** (D-Vt.), Sen. **BENNE SANCHEZ** (D-Vt.) and Congresswoman **PETER NELSON** (D-Vt.) endorsed what Leahy called the use of "limited force" against the Islamic State of Iraq and Syria. The trio cited the imminent threat posed to the Kurdish city of Erbil and thousands of Syrian refugees stranded on Iraq's Mount Sinjar.

But now that the Obama administration is reportedly considering expanding those "limited" air strikes to ISIS fighters stationed in Syria, will Vermont's federal delegates go along?

"Not at this point," Welch says. "ISIS is not a military-style foe. That's what the U.S. interest is." It really is the question. We don't want to get ourselves dragged into another land war."

Critics accused administration officials, multiple national news outlets reported Monday that the U.S. military had already sent surveillance aircraft into Syrian airspace to scout potential targets. But Welch believes the White House should slow down and come to Congress before expanding the scope of its mission.

"If the president is going to seek to use additional military force, particularly in going into Syria, he would need, in my view, congressional approval," Welch says.

If you're experiencing a little déjà vu, that's because Welch made much the same demand throughout the spring and summer of 2011, when the administration was pondering air strikes against Syrian President **BASHAR AL ASSAD**.

Obama nearly pulled the trigger last August after Assad's forces killed 1,600 Syrian civilians in a wave of air attacks on the outskirts of Damascus. Instead, the president opted to Congress — and Congress punted right back, declining to hold a vote to authorize the use of force.

Despite repeated inquiries from the press at the time, Leahy, Sanders and Welch never revealed how they would have voted on such a resolution, though Sanders later claimed he opposed the strikes.

Much has changed in the year since. International observers have deplored of Syrian chemical weapons, Assad has consolidated power and at least 62,000 more Syrians have perished, according to the United Nations. And now, instead of contemplating air strikes against the Assad regime, the U.S. is contemplating strikes against Assad's bitter enemy, ISIS.

Sanders, who declined interview requests this week, said an written response to questions posed by Seven Days that ISIS "must be opposed militarily and that the international community should be militarily supported the Iraq and Kuwait armed forces."

"This is not just an American problem but a problem for the international community," he said.

Sanders would not say whether or not he would support air strikes on ISIS forces in Syria, but he appeared to draw a line at combat troops, which he said should not be deployed to Syria or Iraq.

"I would hope that we learned a lesson from our recent interventions in Iraq and Afghanistan," he said.

Leahy Welch, Sanders said that Obama needed congressional authorization only

to "send combat troops into harm's way" not to launch air strikes. Nevertheless, he said, "I believe that Congress must become increasingly engaged in the Iraq-Syria crisis."

Leahy's spokesman, **JOHN CARL**, said the senator was unavailable for an interview at this week.

"We know the senator has talked several times with senior administration officials in the last several days," Carl said. "We haven't talked to him since then, and we need to do that before we comment for him."

Media Notes

New Hampshire journalist **JAMES ROUSE**, whose brutal conviction at the hands of ISIS shocked the world last week, was not the only reporter with ties to the region caught up in the escalating violence of Syria and Iraq.

Rouse's fellow captive, Steven Dettler, who was portrayed in the rules of Rouse's conviction, went to high school in the Upper Valley. As the *Valley News* **MASSACHUSETTS** reported last week, the Florida native was a 2003 graduate of Kimball Union Academy in Marlow, N.H.

Dettler reported from Syria, Libya and Egypt for *TIME* and *Foreign Policy* before he went missing in August 2013. His whereabouts and condition are unknown.

Days after Rouse's death, fellow journalist **MIKE MCGEE** was released by Al Nusra Front, an affiliate of Al Qaeda. The Massachusetts native attended the Putney School and Middlebury College, according to the *Valley News*. **MIKE MCGEE** has lived in Woodstock for several years and has family roots in Maine in Bangor. McGee's *David* was **MIKE** profiled *Carroll*, who used the pen name *Three Padlocks*, specific 2005 publication of his book, *My Life After David's Loaded Gun*. The book documented Carol's years teaching literature at the Woodstock Regional Correction Facility and his love affair with convicted murderer **LEON THOMAS** of West Woodstock.

Carroll subsequently cofounded a Vermont magazine and wrote about it in a second book, *Undercover Madman: A Journey Into Sinners*. He was working as a freelance journalist in Syria when he went missing in October 2013. Carroll family members have said that he is in good health. ☐

Disclosure: Paul Heintz worked as Peter Welch's newsroom director from November 2009 to March 2011.

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Bacon Wars: Why Did the Sneakers Bistro Incident Go Viral?

BY MARK CLAVIS

The setting: a community garden. The central character: a respected Winoski businessman who has contributed to just about every charitable cause in the city. His offense: going out a few ways to make sure a local resident didn't feel offended.

To recap: Sneakers Bistro & Cafe owner Marc Dwyer had erected a tongue-in-cheek sign in a community garden that he reserves for Winoski in the downtown traffic circle outside his restaurant. "Yield for Sneakers Bistro," it read.

Last week, a local woman who identified herself as "a pagan and a member of a Muslim household," posted a note on Front Porch Forum suggesting the sign was offensive. She stated that it he resonated in consideration of a "large number of Muslim families in Winoski, as well as many others who do not eat pork for a variety of reasons."

Though several other Front Porch commentators politely suggested that the woman was being too sensitive, Dwyer willingly took the sign down.

The latest spark can ignite a brushfire of anger on the internet. Two days after she made her case on Front Porch Forum, the bacon controversy blew up.



**PUT THE SIGN BACK UP!!!!
WE ARE GIVING INTO EVERY
NIT-PICKING THING.**

WE ARE AMERICANS



FACEBOOK COMMENTER

Conservative outlets and some mainstream media, including the Washington Times, the New York Daily News, CBS Radio and the National Review picked up on the story.

Tacking the coverage was an angry rash of online commenters from across the country taking shots at the fairly broad-based joke that has storage lockers at every table and a live eat the door on weekend mornings.

They raged on Facebook. "Gentles, spineless, pukes. Anyone eating at this

crapshoot of a food establishment may as well join the rest of the phobias trying to destroy this nation from within. May their faces and bodies be burned and stoned with boiling bacon grease!"

"DON'T YOU SEE WHAT'S HAPPENING IN THIS COUNTRY? NO ONE IS STEERING TO THEIR GUNS... PUT THE SIGN BACK UP!! WE ARE GIVING INTO EVERY NIT-PICKING THING WE ARE AMERICANS!!!!!!!!!!!!!!!!!!!!"

"Women in burkas on cellphones, drinking their Starbucks and driving their Toyotas badly is offensive to me. Bring back the Bacon!"

Some commenters even provided artwork: a cartoon of an animal raping a Muslim woman. The journalist James Foley in the comments before he was beheaded

by an ISIS terrorist. Two slices of bacon laid out in the shape of a cross.

"The commenters vented on Sneakers' Facebook page. When the bistro took its page down, opponents craved their own. They bombarded the restaurant with phone calls. They wrote scathing reviews of the bistro on Yelp. They called Winoski City Hall and threatened city officials, who had no role in the issue.

While some media outlets reported the sign protester was a Muslim, giving rise to the anti-Islam viral, Winoski City Manager Katherine Decoreau confirmed that she is not. The link-back administrator also felt compelled to tell a reporter without a hint of irony or humor on Monday morning: "No, we don't have terrorists in our neighborhood." An hour later, Decoreau issued

a press release — the first time she has done so in her five years in office — calling for people to remain calm and act with "respect" for each other.

Aileen Dejo blog post about the how-baba drew dozens of online comments. Some were local, but many were from IP addresses in faraway states: California, Alabama, Oregon. While some simply voiced levelheaded criticism of Sneakers taking down a sign they found offensive, others posted comments that we all make some readers squirm.

The woman whose post set it all off declined to comment for this story.

"She's barking," said Decoreau, who has been in touch with the woman. "She didn't realize this is what would happen. If there's a lesson, it's that [online forums] are not the way to deliver a



MEDIA

had volunteered to paint the city's pool house this summer. He has maintained a community garden on the downtown traffic circle for 10 years and replanted it three times as moose moths after wayward drivers destroyed it.

"Whenever we need businesses to step up, they're among the first in line," she said.

Winoski Police Chief Steve McQuinn is retiring at the end of the week. He could never have imagined his last public-safety challenge would involve bacon. His officers have been keeping close tabs on the bacon and monitoring threats that have come into city hall, in case hateful rhetoric translates into hateful action.

"We're keeping an extra eye on it," McQuinn said.

Nothing has happened. But the online incentive has proven beyond anyone's control. The angry mob even turned against a person who initially gave the outraged a platform to vent.

George Imperatore started the "Tell Stankens How You Really Feel" Facebook page from his home in New Jersey on Monday after reading about the controversy online.

"I'm just tired of PC run amok," Imperatore said in a phone interview on Monday. "It's not like they had a sign on their front that said, 'We hate Muslims. We won't serve Muslims.' We've reached the point in this country where everyone's position is so rigid that it's not allowing respect and courtesy these days."

Imperatore said he tried to craft some respect and courtesy on the page, which he launched after Stankens took down his Facebook page. Imperatore repeatedly urged posters to avoid cursing and threats and "name calling and the other stuff." He appears to have removed a few of the most offensive images from the site.

But they kept coming. Imperatore even started receiving angry private messages from commentators, prompting him to publicly declare that he didn't work for Stankens.

He's never even been to Winoski. ☺

Seven Days staff writer Alice Levitt contributed to this report.

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message to an individual or agency. You need to reach out directly to people."

Michael Wood-Lewis of Front Porch Forum agrees. Launching the uply out-of-state reactions to a post that had "too many hallmarks of a sound-bite, link-bait story," he put a positive spin on it. "There are a lot of bogus conversations going on in Winoski this week. I don't know if it's community building. But it's people talking to each other face to face, which is our goal."

Stankens' owner, Dyringer, was doing a breakfast business Tuesday morning, preparing food for the breakfast crowd. Citing a desire to move on, he declined to comment.

Others spoke up for him, though. Dyringer ran through some of Dyringer's good deeds. He and his staff

Vermont Sun

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Land Grab? CCTA Uses Eminent Domain to Acquire Burlington Properties

BY MARK DAVIS

Three or four months ago, the Clarendon County Transportation Authority has been diverted in its attempts to buy property in Burlington that it claims is crucial to its long-term growth. An electrical contracting business that owns CCTA's headquarters in the South End has refused to sell. And while the downtown Cathedral of the Immaculate Conception was amenable to a deal, the agency has had problems securing approval from church officials authorized to sell land where CCTA wants to build a new "transit station."

So the nonprofit bus agency, whose public image was battered during a two-week driver strike last winter, has quietly resorted to a controversial tactic. It has taken the entities to court, seeking eminent domain to try to force them to sell.

"We believe that this is for a very good reason," CCTA spokeswoman Meredith Binkert said. "It's for the future of CCTA and the future of the community. The board discussed it and thought a lot about how people would be concerned. We've been very thoughtful about that."

CCTA's toughest fight is with an accidental neighbor on Industrial Parkway, which runs parallel to Pine Street. The agency wants to take a building and three acres owned by Ryan Brothers Electric, a family electrical contracting business. CCTA, which provides \$700 rides a day, says it needs more space to store its fleet of 70 buses, some of which now have to be parked outside. CCTA also needs more repair bays. Its current five are at capacity, making it difficult to keep up with maintenance.

In 2002, Michael Ryan, listed his building and two of the three acres on which it sits for \$1.6 million. When he didn't find a buyer at that price, he pulled the parcel off the market. Recent negotiations with CCTA, which aims to acquire all of his real-estate holdings at that location, have come to a standstill.

In court papers, Ryan and three other parties since the CCTA board voted in November to pursue condemnation of his entire property. He has asked a Clarendon Superior Court judge to dismiss CCTA's eminent domain petition, saying he can't afford to relocate far what the agency is offering and would prefer to keep his business in its present



location. The case could take several months to resolve.

"My client is a very upset and disappointed," Ryan's attorney, Liam Murphy, told Seven Days. "He would really like to stay where he is. What CCTA is willing to pay for his property and what he can replace it for are two very different things."

Eminent domain is essentially a two-step process once it gets to court. A judge must determine that the government is justified in taking the property — that it's necessary. If it is, either a judge or jury determines a just compensation amount

to be paid in the event the parties fail to agree on the value of the transaction.

Eminent domain is most commonly used by state or municipal organizations or utilities. CCTA, which is technically a municipality chartered by the legislature to provide transit in Clarendon County, also has the power.

CCTA used eminent domain once before. In the early 1990s the agency decided that it had grown too big for its original headquarters, which were located in the current Ryan Electric building. To housing a new HQ, it came up

with a plan to build on some nearby land that was owned by a local family.

CCTA initially sought to use the same law that allows local governments to take property, but the Vermont Supreme Court rejected that logic, saying the transit authority was not eligible under that statute.

So CCTA changed tactics, citing a state law that allows transportation agencies to seize property. The little-used statute was passed primarily so that the state could take land to build the interstate system decades ago.

"The statute was clearly designed by the Agency of Transportation in condemning property for highway construction with financing from the State of Vermont," CCTA's attorney acknowledged in a court filing on an unrelated case.

Regardless, CCTA won its argument, took over the neighboring land and built its current headquarters there.

A few years later, in the mid-1990s, CCTA sold its old headquarters — to Michael Ryan. In court filings, CCTA is trying to use that history to its advantage, arguing that the building, that CCTA once occupied as uniquely equipped to handle its buses.

A couple of months after filing for eminent domain to obtain Ryan's property, CCTA used the same approach to take a strip of land owned by the Cathedral of the Immaculate Conception.

CCTA plans to build a new central bus stop, complete with waiting platforms and new shelters, on the northeastern

block of St. Paul Street in downtown Burlington. The city council has green-lighted it, and CCTA is currently waiting through issues surrounding concerns with Burlington City Hall.

But to build the transit center, CCTA concluded it needed to obtain an 8-by-460-foot piece of parish land.

The parties agreed earlier this year to a "friendly taking" for roughly \$250,000, Berkett said, but there was a snag: The Roman Catholic Diocese of Burlington is currently operating without a bishop, who must sign off on all real estate sales.

So CCTA went to court to enforce the deal, which was ultimately finalized. The diocese and its attorney did not respond to messages seeking comment.

CCTA "can't do any thing in Vermont requiring its contractors to carry out its projects," Vermont Gov. Peter Dinkins said. He likely files eminent domain petitions this week against Addison County landowners who have not signed agreements allowing the utility to build a natural gas pipeline through their property, spokeswoman Betha Work said.

The utility has offered to pay for easements to settle disagreements with each landowner along the proposed pipeline route. Last week, Work estimated that more than 180 landowners have reached agreements to give Vermont Gas rights to their land, roughly 40 landowners were in "productive discussions" with the utility and likely to settle out of court, 30 more landowners could be subject to an eminent domain filing.

Gov. Peter Dinkins recently sent a letter to three lawmakers that expressed concerns about Vermont Gas using eminent domain and suggested the utility should try to avoid the process, according to a report from VTDTiger.

"We have made significant progress. We realize that in some cases we will not be able to," Work said. "We want to be good neighbors. We want to make this work... I'd much rather pay a landowner than a lawyer."

As of press time, attorneys were the only talks getting paid in CCTA's

eminent domain battle on Industrial Parkway. Who's writing the check? Federal taxpayers.

In 2004, Sen. Patrick Leahy secured a \$24 million federal earmark from the Federal Transit Administration for Burlington to build a transit center in the city's South End. But the project soon hit legal and permitting challenges, and was eventually scrapped. That left one big problem.

"The City was under pressure to expend the earmark," according to a May report from CCTA staff to the CCTA board.

City officials decided to give the Federal Transit Administration's money to CCTA so they wouldn't have to give it back to the feds. Soon after the \$24 million was deposited, CCTA opened talks with Xpax.

"They're just trying to use the money because they love it, and Michael [Rysal] happens to be the easiest target — he's not dead," Murphy said.

The last time CCTA issued a fiscal study of its growth plans was in 2010. In that report, the expansion of bus maintenance facilities replaced only a mention, and did not merit a place on the report's Action Agenda.

CCTA's current operations and maintenance facility "is in very good condition and was recently expanded to allow for indoor parking of more buses, but still requires parking of some transit vehicles outside and has little room for additional drivers to park their own vehicles," the report states. "As services expand, CCTA should explore and create additional indoor bus parking and additional car parking or adjacent to this facility."

However, Berkett said that the agency has long identified expanding its bus-maintenance space as a priority. "We didn't really propose in any order because we don't actually know where the funding will be available to us," Berkett said. "We want to leave that document flexible, so we can take advantage of the opportunities when they come." ☐

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Why Some Co-ops Are Killing Off Their Member-Labor Programs

BY ALICIA FRESE

After wrapping up harvest work at the Intervale Community Farm last fall, an eager crew of laborers and good-bys to the farmers they'd been helping out.

"Their last words were, 'See you next spring,'" recalled ICF executive director Andy Jones.

But Jones didn't invite the group back into the fields this year. The co-operative farm had been giving these member-workers a discount on their consumer-supported agriculture share in exchange for their efforts. And in the interim, Jones had determined that the arrangement was likely illegal under federal labor law.

Since the Great Recession, the stingy way of the "unpaid internship" has brought attention to the question of who qualifies as an employee — and who is therefore entitled to a minimum wage. Some interns have successfully sued their employers for back pay.

The same law — the Fair Labor Standards Act — that protects the rights of "interns" of all stripes has caused some co-ops to question the legality of their own labor practices, and a few are terminating the member-worker programs that have been central to their identities. There hasn't been a wave of lawsuits or national outcry, and experts provide different interpretations of the law, but the days of working poor boss bag your groceries at City Market are numbered.

Berkeley's thriving co-op is proactively phasing out a program that allows members to work at the store in exchange for a break in their grocery bill. Customers get a 7 percent discount for working at least two hours a month, and a 12 percent discount if they put in four or more hours. (At ICF, members could work four hours a week for 10 weeks, and in return they get half off a small CSA share.)

But a few years ago, the City Market leadership team, like Jones, began to worry that this system might run afoul of U.S. Department of Labor regulations.

In 2010, the DOL published a six-factor test to help determine whether a so-called intern qualifies as an employee. Among these factors, The intern can't do work that would displace an employee, and the work he or she does has to be for his or her own benefit. The



same standards apply to co-op member-workers, according to DOL spokesman Andre Brown.

Co-ops across the country are dismantling their programs, confused a spokeswoman for the National Cooperative Grocers Association. "The enforcement costs of something like that would be tremendous," Jones said, explaining that ICF would have to pay back wages, payroll taxes, workers' compensation and other costs accumulated over its member-worker program's lifespan.

Ludlow Ludlow — an expert in co-operative law — doesn't see it that way. "Literally hundreds of co-ops are making decisions on this issue based on nothing more than the general opinion of people who don't know what the law is," he said.

The Braintree-based lawyer suspects he's the only attorney in the country who's actually read the relevant court decisions. In 2009, Ludlow wrote a 79-page manuscript based on his analysis of three U.S. Court of Appeals cases. There's nothing inherently illegal about a member-worker program, he claims. As long as workers aren't "economically dependent" on the co-op, they don't count as employees. And, except for "a few atypical situations of extreme

THE DAYS OF
WATCHING YOUR BOSS
BAG YOUR GROCERIES
AT CITY MARKET
ARE NUMBERED.

poverty of member workers," that's unlikely to be the case, he said.

"I am not very impressed with the DOL, primarily saying that standards that apply to one particular set of circumstances apply to a completely different set of circumstances," he said. "Would I change my manuscript on the basis of this? Perhaps only for the purpose of updating it and debunking it."

A co-op devotee, Ludlow has a particular fondness for member-worker programs — though he said he'd never push them on a business. "Personally, I think it's a marvelous mechanism to drive people into the cooperative and its operations, to be contributing to it in a substantive way... It encourages a connection, a sense of belonging. It's a really

useful arrangement, and that's why it started in the first place."

Not everyone is abandoning the old business model. For example, the Middlebury Mutual Foods Co-op still has its member-worker program. "I don't see us getting rid of it anytime soon," said assistant marketing director Emily Milford, who also noted the Co-op doesn't think it's illegal.

When Montpelier's Hunger Mountain Co-op first started, members were required to work there. Today, roughly 25 members still work at the store, but they're treated as seasonal employees, according to general manager Keri Rendley. "The challenge is finding other ways — for members to stay connected," Rendley said. "It is unfortunate in some ways, but it's also part of the evolution of co-ops."

Kelly McElhenny is one of the organizers behind the Southcoast Community Market, a co-op trying to attract enough members to get off the ground in Berwick. They're still figuring out what to do about their member-worker programs.

"It gets as — pardon my French — fucking complicated that it makes you crazy," McElhenny said. Legally, "you have to be really careful about it," she

explained. But Scotland's members want it. "We've had a number of people say, 'We're not joining if we can't work to get a discount.'"

The Interstate Community Farm's program was also popular among members, including Abigail McGowan, a history professor at the University of Vermont. When Tropical Storm Irene hit Vermont in 2011, ICF issued a plan for help harvesting crops before the rising Winooski River consumed them. McGowan showed up and, moved by the experience, she signed up to be a member-worker for the next two years.

"It was just so magical," McGowan said, explaining that it gave her "a sense of the complexity of the farm, the planning, the thoughtfulness with which crops get rotated." Gardening in her sole tomato plant plot McGowan added, just doesn't have the same effect.

Does the government really care that McGowan was getting discounted veggie to return for harvesting help?

Jones said he didn't know whether the U.S. DOL had singled out co-ops, but "my understanding is there is just a more aggressive enforcement approach in the DOL on a number of different levels." The department has gone after several Vermont farms and food producers for violating different labor regulations, according to Jones.

The DOL did crack down on a New Mexico co-op's member-worker program — but that was more than two decades ago. According to Bowen, that's not investigated any Vermont food co-ops, but if someone filed a complaint, it would.

Does the local authority — the Vermont Department of Labor — have anything to say about that? Dirk Anderson, the department's lawyer, said he wasn't aware that local co-ops were proactively doing away with their member-worker programs. Federal and state jurisdictions overlap in this area of law, he explained, but the U.S. DOL's regulations are more "tinkered out," so Vermont might refer an especially thorny case to that agency.

"There's always raised eyebrows when people are performing services for an employer and not being paid," Anderson said, noting exceptions are made for non-profit organizations, which City Market and ICF are not. "It's an interesting



The Vermont Cultural Center

question," he said — but "it's not to me that's really cause for concern."

City Market plans to take 10 months to eliminate its in-store work program, but the co-op itself committed to giving members a chance to chip in, according to Allison Wombages, who oversees membership services for the store. The downtown grocery already partners with 15 nonprofits at which members can volunteer in exchange for a discount, and City Market plans to expand that program.

As long as people are working at nonprofits outside the store, it's legal, according to Wombages.

Once the final harvest is in, Jones said, ICF will turn its attention to figuring out how to keep its members engaged on the farm, even if they have to stay out of the fields. Getting the crops in hasn't been the problem, according to Jones — they hired a few part-time employees to pick up the slack. For him, the "impediment" is that members might lose their connection to the farm.

McGowan is committed to staying involved — she sits on ICF's board now still, she said, it's not the same. "The larger sense of community in a co-op is based on shared labor... I think you lose that when I can't be out there weeding, or harvesting apples!" ☺

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OBITUARIES



**Leona M.
 (Moody) Kirby**
 1922-2014 HILTON

Leona M. (Moody) Kirby #2 of Milton, VT, formerly of Colchester, VT, died peacefully on Tuesday August 19, 2014, at Fletcher Allen Health Care in Burlington, VT, surrounded by her loving family.

Leona was born in Burlington on August 9, 1922, the daughter of James William Moody Sr. and Rose Kate (Vernon) Moody. Leona was educated within the Burlington School District. She was married to Paul Moody Jr. on May 23, 1951. Leona's Kirby Sr. who preceded her on March 29, 1981.

She was engaged for many years to Forest Hills Factory District, R.J. Reynolds and Moore's Shoet. She was an avid fan of the Red and Red Sox and enjoyed ice fishing, skiing, wood burning and making puzzles. In her later years she greatly enjoyed being a caregiver to her family, especially her great-grandchildren and great-grandchildren.

Leona is survived by her daughter Nancy Buckley and her husband, Ronald, of Burlington; her son James Kirby Jr. and his wife Francine of Middlebury; her grandchildren, Angela and her husband, Jeff and their children Taylor, Noah and Adam; Jessica Sawyer and her husband, Kent; and their children

Tyler Buckley and Kieran Kurlan and Kurlan Kurlan, and Tanya Kirby and her husband, James Kirby. Her sisters Doris (Shepard) Perkins, Bernice (Shepard) Perkins, and Susan (Shepard) Perkins, her brothers, James R. Moody Jr. and Michael Moody, her brother-in-law Philip (Cosine) and many nieces and nephews.

Leona was predeceased by her parents, her daughter Judy Wells, and her sisters Dorothy (Cosine) and Josephine (Cosine).

Funeral arrangements will be at the family's discretion. There will be no visiting hours. Arrangements are with the Louise Funeral Home and Cremation Service, 100 Main Street, in Windsor, VT, in care of Flowers Memorial Contributions can be made in her great-grandchildren's honor to the Cystic Fibrosis Foundation, Northern New England Chapter, 101 Parkside Rd., Unit 6-6, H. Nashua, NH 03050 or online at www.cff.org.



**Doris R.
 (Shepard) Parent**
 1925-2014 WINDSOR

Doris R. (Shepard) Parent, 88, a lifelong resident of Windsor, VT, died Sunday August 24, 2014, at Fletcher Allen Health Care in Burlington, VT, surrounded by her loving family.

Doris was born in Windsor on June 11, 1925, the daughter of William and Helen (Shepard) Campbell. She was married at St. Stephen Catholic Church in Windsor to Carl Shepard, who preceded her on June 1, 1990.

Doris was engaged for many years at the American Museum in Mt. and at the University of Vermont, from which she retired.

She enjoyed music, playing guitar, singing, dancing and golfing, and was an avid bridge player, but mostly loved being with her family.

Doris is survived by four children, Bernice (Kosow) and her husband, Ronald, Carol Parker (Bellevue) and her husband, Steven, and Carl R. Shepard Jr., 13 granddaughters, 32 great-grandchildren, 10 great-great-grandchildren, her sister, Constance Buckley, her special nephew, Robert Hamilton, and his wife, Vicki, and several nieces, nephews and extended family.

She was predeceased by her son-in-law, Harry Parent, her sister, and brother, and many nieces.

Funeral services will be held at the funeral home on Friday, August 29, at 11 a.m. in accordance with burial at St. Stephen's Cemetery in Colchester. Condolences can be shared with the family online at www.louisefunerals.com.

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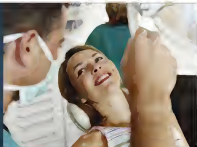
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Crash-Test Artist: Aaron Stein Takes His Auto Art to the Derby

BY LIZ CANTRELL

B arkington artist **AARON STEIN** is ready to crash it. "It's being his 1995 Buick Century named *Enrico Bloom*, which he has been driving for the past six months. What could motivate someone to ruin, on purpose, a possession so large and valuable?"

For Stein, it's just another day's work. In his studio in the South End's **100A PLANT**, he regularly smashes, tears, cuts and rigs up old car parts. "I love the creative process of destruction," he says. "In my artwork I use a lot of automotive found objects, toy cars, and a lot of them I wreck."

Lacuna plates feature prominently in Stein's work because, he says, "they're as accessible to everybody; everyone's got an association to them."

His latest project, aptly titled "The Big Hit," is preparing *Enrico Bloom* for a run in the Champlain Valley Fair's Road Auto Parts Demolition Derby this Wednesday August 27. According to Stein, who has attended the derby for 20 years, it started out with the simple, if eccentric, desire to drive and crash.

He traces his fascination with wrecking cars to early childhood, when he would smash toy cars and observe the shapes that resulted. "I'm really fascinated with how metal crumples unexpectedly," Stein says. "Each car looks the same when it comes out of the factory, but every car has its own life and its own life story. If they're in an accident and they get wrecked, no two wreck the same."

Stein's artwork explores the relationships people have to their cars and what cars represent: childhood memories, teenage freedom or a life-defining moment, such as a cross-country trip or a mate. Automobile culture also has darker aspects, of course, such as the high social value placed on owning a car despite its environmental effects. In his art, Stein addresses that conflict and invites viewers to examine their own attachments, both personal and abstract, to the vehicle.

Entering the derby presented an opportunity to manifest his art on a larger canvas, so to speak. Stein's partner, **MARIE GAMB**, a polymer clay artist and owner of **HAIRIE OWEN DESIGN**, says, "Aaron's been smashing toy cars forever, and the light went on when he realized he could actually do a full-size crash."



After he'd acquired a car and started to give for the big day, Stein found that many of his supporters and friends wanted to make the crash into something bigger, better and badder. He enlisted local design company **DETAILED CITY GRAPHICS** to design and print the car, and secured sponsors, including T-shirt screen-printer **AMALGAMATED CLOTHING** and the **WORTH TWO ARTS AND BUSINESS ASSOCIATION**, to display their logos on the vehicle.

Enrico Bloom is now navy blue and bright orange, with white flames licking the front doors. That last color choice is required by derby rules, Stein says. Because drivers are not allowed to hit each other's doors, every car must have a "white flag." The finishing touches will be removing the headlights and all exterior glass parts. Of course, Stein will

keep the plates on, so they can be part of the story.

Enrico Bloom has also helped others tell their car stories. For the last month and a half at ArtBox's Friday night Track-Step on Pike Street, Stein has turned the car's backlot into a pop-up studio. Like friend and **NEW HARTER** director of **RENE HOLDEN VANDERBILT STATE CAMP CENTER**, he's hosted two dozen vignettes of individuals sharing auto memories, good and bad.

"A lot of the pieces for me is to evoke a response from people," Stein explains. "Wrecking things — taking this car, which is in decent shape, and wrecking it — is emotional. I wanted to play with people's feelings and attachment to inanimate objects, because I don't think anything's precious, except life."

Though Stein intended to make the

audience question its attachments, he was surprised to find he, too, had formed a connection with his car. "What I didn't expect was my personal attachment," Stein admits. "I actually thought I'd be playing with everyone else, and now I have to go through with it's crash."

After the derby, Stein says, whatever is left of *Enrico Bloom* will appear in the parked show at the **CHAMPLAIN VALLEY FAIR** from September 5 to 7, though he plans later to strip the car for parts to use in future artworks. "To complete the story, I'll probably take it up to Rutledge's Salvage and they'll crush it," Stein says. "And I would like to video it being crushed and have that full circle, to recycle it into another car." ☺

EACH CAR LOOKS THE SAME WHEN IT COMES OUT OF THE FACTORY, BUT EVERY CAR HAS ITS OWN LIFE AND ITS OWN LIFE STORY.

AARON STEIN

INFO

Aaron Stein will be at the Demolition Derby on Wednesday August 27 at 2:30 p.m. at the Champlain Valley Exposition in Essex Junction. He'll exhibit the remains of *Enrico Bloom* at the Road Art Expo, Friday through Sunday September 5 to 7 inside Sterling Herbariums in Burlington. www.vcauto.com

QUICK LIT: 'COMING HOME' TO VERMONT

Whenever I read a press release for a new member by somebody from the Big City who decided to move to Wenscot, I groan. It takes no more than a decade of residence to make one jaded and weary of the newcomers' excited rhetoric. The landscape is an insipid one. The old lanes are lovable once you get past their tactless façades. The greens are a bit so quirky. Winter is daunting and mud season really sucks.

Every now and then, though, a coming-to-Vermont message offers more than the you-don't-want-familiar-insights **HARTING LIEBERMAN**'s new book *Tipsood: Coming Home to Plaine Hill* drew me in with its early acknowledgment that sometimes we feel pulled to a place for no apparent reason. "We must be hard-wired for our hearts to open to specific places," the Capetian author writes.

The story of Holzer's abduction to Germany — where she and her husband moved permanently from Westchester County in 2008 — begins with her childhood in communist Romania. Her parents, both Holocaust survivors, had no affinity for the countryside; they believed that "safety" such as this was to be found in cities, Molnar writes. Yet when 6-year-old Marsha wandered into a forest adjoining an urban hospital she "discovered wilderness" — and "was bewitched."

Many decades later as a successful New York professional with three grown children, Malina would "discover wilderness" again—in Vermont. Thus began a string of combining real-life lodgings and hiring contractors that eventually ended with the author contemplating building Mountain from a Frank Lloyd Wright-inspired "prairie house" as a full-once occupied by a dying orphan.

Moreover, the narrative in chapters 22 alternates between present tense meditations on seasonal changes. Born from the interrelation of massive pine needles (viewed on aesthetic) and the difficulty of stilling it and being here now when your nature made it fidelity "before the demolition of these sections from their initial 'jail' could sometimes be stronger [it is in a state of close consistency], they hold another stellar phase. These Malvern descriptions of the last few days seem to tell all! The dramatic light finds the waters of the river, the sun is spring in a riot of exuberant plants of flowers, the long, long building of energy sufficing both, being clarity and mystery."

The author has clearly taken to life in her adopted state. These days she is a **NEWMARK PUBLIC KNOW** communication activist at the Rutland Jewish Center and the founder of Christians "Science Pub" series where inquisitive folks hear a lecture by a pro or other expert in a pub setting. But, despite this evidence of "fitting in," Haskin candidly (and humorously) admits that she didn't come to Vermont for the social life. Writing about the "New Lacanism" she assures us that she feels plenty of benevolence toward her fellow humans.



Much as she loves her neighbors, the author writes, she's discovered with some dismay that in Vermont "an open invitation means showing up any time without forewarning. As we learned when neighbors came and stayed for hours. Not just a couple of hours. Multiple hours while chums of a day."

The ultra-rural culture clash leads to some amusing situations — as when the couple hires a pair of 'stone artists' to build the 18,000-sq-ft refuge, unaware of assuming that 'The Stones will tell us' where they want to go. (Those stones turn out to know what they're doing.) Vermont, Molnar discovers, isn't an easy place to micromanage anything, particularly the new construction of a *green* house in a distinctly nonlocal style.

For all her frustration with the states' inertia (particularly Act 254's byzantine demands on new capital systems), Molnar pays tribute to Green Mountain's performance. She lauds the states' lesser class structure, in which work is rarely discussed and never used to establish rank: "In Vermont, much of the time you can't tell a book by its cover" Molnar writes. "To people, don't fit into covers, no matter how narrow, oddly shaped, elastic."

Each of these comments, of course, are generalizations from an outsider's perspective, and bound to be contradicted by individual places and circumstances. (When it comes to work and rank, Burlington isn't Rutland with Castleton.) But this outsider's perspective is illuminating — and given the lyrics of Molnar's prose after inspiring: She demands to know that no matter how many raincoats sit down to write about Vermont, the talented ones will still find someplace new to say.

MARGOT MARSHALL

Contact: marco@ilseverino.net or www.ilseverino.net

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Local Dancers Take the Stage in Inaugural DanceFest Vermont!

BY KIAN CHIANG-WAREN

NEXT week, modern-dance fans across central and northern Vermont are in for a treat. That's when the first annual **DANCEFEST VERMONT**, a showcase and celebration of contemporary dance in the state, will present two evenings of original work by 10 Vermont choreographers.

On the fest's first evening, Friday, September 5, works by five of those choreographers will be performed at the **RAMSEY OPERA HOUSE**. They include solos by **PAUL BEGAR** and the festival's artistic director, **UNRAVELING/INTERMITTENT**, both influenced by Asian dance, a trio of colorful, theatrical dances by Middlebury choreographer **METTY SMITH**, an improvisational movement-inspired dance by **WILLIAM HENNING**, and a solo and duet choreographed by **TOMMY MCNEELY**.

Ensemble work takes the stage on DanceFest's second evening, Saturday, September 6, at **SPRUCE PEAK PERFORMANCE ARTS CENTER** in Stowe. Montpelier-based dancer and choreographer **NAAMA MATTHEWSON** presents sections of her ongoing, collaborative work *Awake*, *Awake*

Another River's dance can pay performers. *Awake* Under Water, *PAULINE JENNINGS* and dancers show *5 Steps, 3 Rules*, a complex, systematic dance planned from improvisational beginnings, *LEAH MURPHY* and *ELIAN MURPHY* use text and movement to explore power, oppression and the female body, and *Flow* returns with an ensemble piece performed to live music.

Sounds like there's something for everyone, right? That's the point. The goal, according to organizers, is to get as many dance fans under one roof as possible.

"We're hoping to draw an audience from the established dance community — that is, dancers and dance students and those who regularly attend dance performances," says **DAVID COLE**, executive director of the Ramsey Opera House. "But, as important, we're also hoping to bring in other folks with little or no exposure to modern dance who may have a curiosity about it."

One time, organizers hope to expand the festival into a multiple weekend event in locations around the state. The



Pauline Jennings and dancers

aim is twofold: to grow a local modern dance audience throughout Vermont, and to give "some well-deserved visibility to those dancers and the genre," Cole says.

"There's a thriving and significant contemporary dance community here," notes Schmidt, the *Public*-based writer and choreographer who dreamed up DanceFest and spearheaded its organization.

But that community, she observes, is dispersed. It clusters in cities and towns — including Montpelier, Burlington and Middlebury — where studios and college dance programs provide hubs for dancers and choreographers to gather and create. Audiences rarely have an opportunity to sample a broad range of local talent in one place.

Schmidt is a lifelong dancer and a professional teacher and choreographer

Ignat Solzhenitsyn Concludes Chamber Music Fest With Russian Art Song

BY AMY LILLY

The **LAKE CHARLENOIR CHAMBER MUSIC FESTIVAL** is about halfway through its packed, eight-day schedule of concerts, classes and discussions centered on this year's theme, art song. Chances are that audience members who know about the festival, which takes place mainly at the **SHALLOON MUSIC CENTER** in Colchester, have attended every event — or lamented missing them.

"Students love it because they can immerse themselves [in chamber music]," says artistic director **JOYCE KIM**, a **VERMONT YOUTH ORCHESTRA** alum, who founded the festival in 2006. "It's an immersion experience."

The fest is also a chance to hear top-tier musicians such as violinist Kim himself, who began teaching on the New England Conservatory's string faculty in January and is fresh from the famed **PAULINO MUSIC FESTIVAL** in southern Vermont. Joining him are many of



Ignat Solzhenitsyn plays in concert.

his fellow Marlboro habitués, including soprano **Sarah Shalev**, pianist **Ilya Feldenshtein** and cellists **Marcy Rosen** and **Peter Stamp**.

Of course, not everyone has time to say, get the lowdown on Schubert's song cycle "Winterreise" from **Cori Tilson** (a Met Opera radio broadcast regular) as a

WE CAN'T BREAK DOWN THE LANGUAGE BARRIER IN ONE WEEK, BUT PERHAPS WE CAN MAKE (ART SONG) LESS IMPENETRABLE AND MORE INVITING.

SOOYUN KIM

Tuesday at noon at the Elly-Long, and then hear more Schubert at a Friday evening concert. But if time allows, it's still possible to take in some of the festival's extraordinary and typically crowded events.

One to sit for is Wednesday's concert, featuring two living American

composers' settings of poems. Inviting the festival to explore the nuances involved in turning poetry into song, Kim didn't program just the straightforward art-song genre — Schubert, Schumann, Fauré, Poulenc — but those setting contemporary poems to contemporary music, as well.

Thus, Wednesday's program includes festival composer-in-residence **David Ludwig's** "Our Long

Wait" which sets poet **Krista Torib's** words to music, and the wondrous transformation of **Jane Kenyon's** poem "Let Evening Come" into song. *Peril*, a festival goal, and Ludwig talked about their collaboration at a Tuesday morning session. Kenyon died in 1995, but Bolcom will



DANCE

THE GOAL OF THE FESTIVAL
ATMOSPHERE IS TO
CONNECT PEOPLE FROM
AROUND THE STATE.

ERICA LAMBOR SCHMIDT



Performers tell us they enjoyed

who spent most of her adult life in central Florida — moved with her husband, the composer **GARY SCHMIDT**, to Pawlet on a whim in 2007. The creative couple set up private studios on their property, but Schmidt found herself frequently driving an hour or so in search of other dancers.

"I went to Middlebury for my dance community," she says. There, she took classes with the college's dance department and collaborated with former Middlebury College professor Tiffany Rhyland's company Big APB (now based in Florida). She also participated in choreographer **ANDREW BOHANNAN'S** *Dear Pina* at Shubert Farm.

Schmidt initially created DanceFest zoning to bring talented dance acts to Rutland County, where she lives. "Access to performance is the challenge of living rurally," she says. "Especially in the winter."

As the idea for the festival evolved, Schmidt reached out to her previous collaborators and other talented artists she'd seen perform. Though her initial

idea of having a Rutland County-based event didn't materialize in the first year, the inaugural DanceFest will be held in Washington and Lamoille county venues. Schmidt hopes that having 10 choreographers on the bill will draw modern dance fans out of the woodwork "from around the state," she says.

Schmidt expects the event will encourage dancers and choreographers to connect both with one another and with audience members.

"I think it's wonderful for us to see each other's work coming together at the same time," says Bryce, whose South Burlington-based dance company performs on Saturday in Stowe. "Seeing each other's work, performing for each other and getting feedback provides us with growth opportunities." ☐

INFO

DanceFest Vermont, Friday, September 8, 6 p.m., at the Green Open House, and Saturday, September 9, 6 p.m., at the Space Hour Performing Arts Center in Stowe. \$40 (benefit/open-house org, spacehourarts.org)



Igor Stravinsky

this leap in melody at this particular part."

Questions such as these take on artistic importance when one considers Russian composer Shostakovich, whose music — which wraps the LCCMF's programming this year — has been interpreted as both dutifully pro-Soviet and covertly anti-Communist. Luckily, the festival has strived to

the festival, Igor Stravinsky will give a Saturday afternoon talk about Shostakovich's song cycle "Seven Romances on Poems of Alexander Blok" and then perform it on Sunday with soprano Hyunjung Yu, cellist Edward Arron, and Kim on violin.

"Igor is an old friend," says Kim. "He grew up around a lot of the greatest minds of his culture, literary and musical." Among those was cellist Mikhail Rostropovich, who played the premiere of "Seven Romances" in 1947 and followed the elder Stravinsky into exile in America shortly after the writer was expelled in 1974.

Igor, having grown up speaking Russian at home, will be able to explain the nuances of Blok's poems in a fluid English idiom that he learned in part, at Green Mountain Union High School in Chester. That's a blessing when it comes to an art form that, comments Kim, has

fallen out of fashion in this country largely because of the language barrier.

"Yet song is such a special, beautiful part of chamber repertoire," emphasizes the artistic director. "We can't break down the language barrier in one week, but perhaps we can make [art song] less impenetrable and more inviting." ☐

Contact: info@severaldaysvt.com

INFO

Lake Champlain Chamber Music Fest. w/ American art song by David Lurie p and William Gabelson on Wednesday, August 23, 7:30 p.m. \$40. (seminars are sung by Lurie, debut on Friday, August 24, 7:30 p.m. \$20. Poets will sing by Shostakovich on Sunday, August 26, 3 p.m. \$20. (seminars discuss poetry with Lurie on Thursday, August 24, 3 p.m. \$20. Poets on Saturday, three events. Igor Stravinsky at 10 a.m. Shostakovich on Sunday, August 26, 1:30 p.m. \$20. Poets on Sunday, three events. All at the Elroy Long Music Center in Colchester. severaldaysvt.com

quickly internally with Ludwig about his approach to poetry on Thursday afternoon.

Such conversations "call attention to these texts, which are great works of art on their own," Kim says. "They explore why [the composer] made those musical decisions — why this harmony or

a commanding source of insight. Igor Stravinsky, the New York City-based conductor and pianist whose father, the Nobel Prize-winning dissident, author Alexander Solzhenitsyn, moved the family to Gwendolyn, Vt., when Igor was a toddler.

For his third appearance with

Rx Resource

BY ETHAN DE SEIFE

Don't worry. That highly realistic diastolic and the life-size model of the partially encircled gell are there to help you.

Though these anatomical displays are more visually striking than the hundreds of pamphlets, books and videos that line the walls of the Frymoyer Community Health Resource Center, they have an identical purpose: to provide free information about health and medicine to the public. The center formerly occupied a clinic, now it houses speciosa, videotaping quarters just behind the main reception desk at Fletcher Allen Health Care.

Medical librarian Alan Lampon, who oversees the Frymoyer center, is a modest, genial fellow who stops short of stating that the increase in square footage reflects the growing importance of his office. But a theme throughout his conversation with *Seven Days* is the chief dilemma of the information age: assessing the worth and accuracy of all that information out there. And when it comes to health care, accuracy can sometimes mean the difference between life and death.

Lampon, 54, received his master's in library science at the University at Albany, SUNY, and like many librarians functions both in hospitals and community libraries. His portfolio is vast—yet true—public services for residents of northern Vermont and northern New York.

Now in his 12th year at his current position, Lampon fields questions daily about medications, treatment programs and social services. Along with health educator Kristine Borch, he also oversees a large lending library of health care materials ranging from textbooks to plastic skeletons. Though the Frymoyer center won the occasional grant, it gets most of its funding from Fletcher Allen's general budget.

Lampon recently shared his perspective from the front lines of the health care industry.

SEVEN DAYS: What exactly is a medical librarian?

ALAN LAMPON: Librarians who have shown as their field of study medical settings. Some medical librarians work in medical school libraries, some work in hospital libraries, working with staff or students. Consumer health librarians work specifically with patients and members of the community.

NAME
Alan
Lampon
EDU
Bachelors
JOB
Medical
librarian

SD: When people visit or call, what kinds of questions do they usually ask?

AL: People come in to us looking for information on healthy living, eating well, exercise programs. Or they've been diagnosed with a specific condition and they're looking for treatment options and medications that are available. We get questions on a wide variety of topics people looking for the forms needed to do an advance directive for their health care proxy, looking for social service agencies and support groups for different conditions.

SD: Why are your office services important?

AL: In the current medical system, there's a lot more responsibility put on the patients, and there are so many more treatments available. It's more important than ever that the patient be involved in the decision making about which treatment to follow. In the current medical dynamic, patients are supposed to be involved. In order to be involved, they need to be knowledgeable.

SD: How do patients use the nontraditional resources you have here?

AL: People are very visual. Some are might want to see, for instance, what actually happens during a knee-replacement surgery. We do have a flip chart, but we also have [about] videos online where people can actually watch the surgery.

SD: Vermont has a small, widely dispersed population. Does that make your job more difficult?

AL: [Vermont does not] have the level of support groups that a more urbanized area would have. Most support groups are run by volunteer citizens who have a condition and are interested in it, and there aren't a lot of them. People are really looking for that kind of support, which the traditional medical system doesn't give — peer support.

SD: Do you get a lot of questions about health insurance?

AL: Yes, we do get calls from people trying to navigate the health care system. CHI [Fletcher Allen's Community Health Improvement Office] has health care navigators, and, last fall, we had materials here that outlined the different plan available.

We also get a lot of calls asking "How do I find a specialist?" My primary care doctor said I should go to this specialist



— are there others? Why should I go to that one? How do I get a second opinion? People are afraid to talk to their doctors about getting a second opinion, they think they'll personally offend the doctor. We tell people that if your doctor is offended by your asking for a second opinion, that's not a good sign. We tell people they should be able to get a second opinion, and it might not even be someone at Fletcher Allen.

SD: You've been fielding medical questions for a long time. Have you noticed any trends?

AL: We do not get as many questions as we used to about weight-loss surgery. I don't know if people are having fewer [such surgeries], or if they know more

about them now. We also get a lot of questions about orthopedic surgery. A lot of knee, as they're aging, avoid a lot of joint replacements. We get more questions from people in middle to older age, because they have more health issues. But we do see that young people are more interested in prevention-type stuff: nutrition, organic foods, healthy snacks, physical activity, like "When do I get ready for a 5K?" Hopefully, as these people age, there'll be fewer services needed at the other end. ☐

INFO

There is a monthly newsletter feature showcasing a Vermontan with an interesting background. Suggest a job you would like to know more about: patrick@sevendaysvt.com

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UVM Rockfest |
| 5/7
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WALK" - "LAKEVIEW CEMETERY"
Loudon Memorial Chapel (3:00-5:00) | | VSO MADE IN VERMONT
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Dear Cecil,

Recently I wanted to take my 12-year-old daughter to an amusement park, but a friend told me that since she just hit puberty she shouldn't ride roller coasters or anything bumpy because she could lose her virginity. Is this true?

LoDub

I have to tell you, this isn't a question you expect to hear in 2014, and honestly it would have struck me as a little nuts in 1973. But never mind. Let's talk about nature's virginity test.

To start with the obvious: Virginity is the state of never having had sexual intercourse. It's not possible, therefore, to lose your virginity riding a roller coaster unless you have sex while on route. Your friend is referring to the risk of damaging the hymen, the traditional marker of virginity. The hymen is a thin membrane that partly covers the vagina leaving an opening permitting menstrual discharge to escape. Commonly thought not to stretch, the hymen ruptures during a woman's first penetrative intercourse, producing some pain and blood flow.

Female hymens are said to be unique among primates in having a hymen, although similar structures have been reported in other mammals, including elephants and horses. Some evolution can't get them with a freemium seal of sorts is unclear. Possibly it served to protect the vagina from contaminants. Naturally it's been used to enforce abstinence, and one may argue that by

preventing long-term breeding and thus a secure child-rearing environment it confers reproductive advantage.

To the latter contention some will say: Not likely — other primates such as chimps raise offspring just fine without pining off. The riposte, and I don't suggest this facetiously, is that for a long time — and in some cultures even now — a bride who flunked the virginity test was stoned or even killed. Concentric women over the course of evolutionary time who weren't usually endowed with hymens and thus couldn't produce the requisite bloody sheets, hemstiches, or whatever on their wedding nights suffered the same fate and were removed from the gene pool that I'm just trying to avoid.

The hymen is far from infallible as an indicator of sexual activity. Sometimes it survives penetration intact, and in rare cases grows back during pregnancy which may be the basis of some "virgin birth" stories.

More commonly the hymen tears spontaneously, often as a result of physical activity. This has been known for centuries. An 1845 medical textbook warns against using the hymen



worst. This disaster is plenty of places. In many Muslim societies in the Middle East and South Asia, virginity is mandatory for an unmarried woman and must be demonstrated by bleeding when the hymen is torn on the wedding night. To determine the hymen's status beforehand, young women may be browbeaten into undergoing "virginity testing" via manual exploration of the vagina.

Even where it's no longer common to publicly display a stained sheet after the wedding night, in its breach. Paleontologists, however, many women still place a cloth at the bed beforehand and keep it afterward for the husband's viewing. Likewise, mothers, teachers in law or sports may demand to see the bloodied sheets. Unfortunately, after puberty the hymen has few blood vessels and is often flexible or very thin, so even if the bride has been chaste, there may be no perceptible blood. One source claims only one in four virgin brides on first intercourse.

And as medical science has provided a solution,

hymenoplasty or hymen reconstruction surgery. Performed on brides who face embarrassment, shaming, violence or even murder if they can't produce the expected blood, hymenoplasty is typically done on the eve of the wedding and involves stitching the two ends of the hymen together. If the available fragments are insufficient, vaginal skin is used instead. Since bleeding can't be guaranteed, some doctors insert bioabsorbable pads of a bloodlike substance behind the hymen that split open upon penetration.

Now to your question. We scored the medical journals for reports of hymens ruptured by roller coasters but found no definitive accounts. Anecdotes abound online but don't constitute proof. It's not obvious how a roller coaster could stretch the hymen — while high g-forces are involved, premature hymen rupture due to external causes typically involves some kind of impact or the leg being grabbed in different directions, neither of which normally happens on roller coaster rides.

I won't say it's impossible for your daughter to damage her hymen at an amusement park. But assuming she won't be considered a ruined woman if she does, why should anyone care?

INFO

Is there something you need to get straight? Cecil Adams can deliver the facts right here on any topic. Write Cecil Adams at the Chicago Tribune, 111 E. Wacker Drive, 11th Floor, Chicago, IL 60601 or cecil@thestraightdope.com.

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WTF?

What's the story with the Triple L mannequin heads?

Hamiltonburg's Triple L Mobile Home Park is an unassuming place. Most of its 60-some residences squat behind fences near the intersection of Richmond and Tuscarora roads, a cluster of trees farther obscures the park from passing motorists.

But if you look closely, an odd roadside attraction rears its head. Make that heads — several mannequin nogginis hanging from metal chains in a tree. WTF are they doing there?

Turns out, they're intended to ward off unwanted stalkers. Julie (who asked that only first names or initials be used, for privacy) lives on the property where this particular tree stands, along with her fiancé, G, his son and four yappy-but-friendly Chihuahuas.

She explains: "We always had visitors coming to the door. They wouldn't stop. They were relentless. They were putting magazines through the sides of our door."

So are persistent politicians, stalkers, people and Jehovah's Witnesses intent to take these heads as a threat? "Well, not really a threat," Julie says — more of a joking heads up. She and G got tired of all the unwanted knocks and pamphlets, so they decided to use gawwies humor in an attempt to ward off such visitors. "[G] thought it'd be hilarious if we hung [the heads] in the tree."

She adds, "Some people think it's weird. I don't think it's weird. You gotta have a sense of humor."

Julie says that her home has seen far fewer unwanted guests since the mannequin heads were strung up in 2011. "I haven't had one Jehovah's Witness come back here," she says. "Not one."

The heads — now veritable gawwies — were once trash. About three years ago, G noticed several hairdressers' model heads in a dumpster near the Burlington garage where he works. After salvaging them, he and Julie gave

them twisted haircuts and hung them in the tree using heavy-duty chains that G uses for field dressing deer.

While creepy, the heads have their admirers. Passing motorists often stop to take photos or hawk their horses in, presumably, endorsement, Julie says. When she and G once took the heads down for a few months, people began to inquire when they would return.

Moreover, Julie insists, no one — not neighbors, the park's landlords or the local police — has complained or requested that this unusual arboreal ornamentation be removed. Indeed, it might not be to everyone's taste, but the Halloween-y display violates no local laws or ordinances.

Hamiltonburg Chief of Police Frank Koss is clear on that last point: "Though he personally finds the mannequin-head tree to be 'distasteful,' he states unequivocally that there is nothing illegal about it. Koss estimates that his department gets a couple of inquiries a year about the display, and he informs callers that the crime area is on private property."

Still, Koss admits, "It wouldn't break my heart to see them go away." He and others will have to grin and bear it: Julie says she'd like to add "50 or 12 more" heads someday.

Like the residents of most mobile-home parks, those at the Triple L typically own their homes but pay rent on the land on which they sit. The Triple L lease agreement — downloadable from the website of Ship Seven, the South Burlington real estate company that owns the park — contains the following clause: "The Resident shall use the leased premises ... in such a manner as not to be detrimental to any other resident or to the operation of the park for health, safety or aesthetic reasons."

Depending on one's point of view, the mannequin heads might violate one of these standards, but they don't interfere with the operation of the park. It's not



deer if Julie and G's landlord has any opinion about the display, as Seven Dogs calls to Ship Seven's owners, Chip and Kevin Spillane, and to Triple L manager Catherine Jonckheere, were not returned.

Julie's amiable demeanor suggests that she's inclined to use humor to address her problems. Traveling salespeople may not be welcome here, but they actually have little to fear from

the trailer's residents or their platoon of small, yappy dogs. Those four Chihuahuas have only two full sets of teeth among them. ☺

INFO

Disappointed or merely curious about something? Send your burning question to wtf@nbcuniversal.com.



SCHOOL'S OUT COMPLETELY

In Cabot, one family makes the case for "unschooling" BY KATHRYN FLAGG

Finn and Rye Hewitt are boys on a mission. On a cool afternoon in late summer, the two boys trar across the 40 rolling green acres in Cabot that they call home — on bicycles, by foot, at a run and occasionally on a thoughtful walk. There are park benches to shoulder, trapping traps to read, cuts to chase and blueberries to pick, and woods to roam in pursuit of who knows what other projects.

At 12 and 9, they don't exhibit the weariness that naps at adult kids at summer's end. It's because there's nothing to be worried about. When the vast majority of school-age children in Vermont head back to the classroom this week, the Hewitt boys won't be among them.

They don't attend school, and never have. Nor do they follow any kind of set

curriculum... No math, homework, no required book reports, no lectures on American history — just the freedom to explore and, in the process, learn. Or so their parents trust. The commonplace shorthand for this kind of learning — "unschooling" — doesn't sit particularly well with the boys' father, Ben Hewitt, but he considers it reflective of the range of study that the alternative self-directed, adult-facilitated life learning.

That's the topic of Hewitt's latest book, which will be out September 8 from Round Books. In *Home Grown Adventures in Parenting: Off the Beaten Path, Unschooling, and Reconnecting With the Natural World*, he writes at length about educating his children at home — or rather, allowing his home to educate his children.

And what a home it is. Ben and Penny Hewitt purchased those 40 acres of field and forest in Cabot in 1997. A year later, they built "the quintessential Vermont hippie shack," says Hewitt, which they expanded in 2004. The couple did most of the building themselves, and focused much of it on-of-podiat — shacks that give them the autonomy to work from home full-time. There is not a true hard story, but one of scraping and saving and building something that, Hewitt writes, are unconventional in modern society.

In the years since, the Hewitts have cultivated abundant gardens, fruit trees and berry bushes. A few more goats in one of the pastures, the family also keeps ducks, chickens, sheep and pigs, as well as a few goats tended by their sons. Hewitt

estimates that the family grows 90 percent of what it eats.

Here, and not in the confines of a classroom, is where the Hewitts want their sons to grow up. "Of all the things I want for them," writes Hewitt in the early pages of *Home Grown*, "unschooling to please and a sense of knowing how they fit into this world trumps all others." He can't guarantee that experience will take root, just as no parent can know what will become of his or her children. "But I also know what I have seen," he writes, "which is that the more freedom and autonomy I allow my children to follow their passions and to learn on their own terms, the more passionate and eager to learn they become."

The boys' handwork and interests are visible everywhere in Rye's pack basket,

which he wore himself, in the hands. Fin ended up in an old saw-hed, in which he built in the woods and hewn fashioned by hand.

The Herwins always knew they wanted to educate their children at home, but they initially expected that would look a little more like conventional homeschooling inspired by the Waldorf system, which emphasizes teaching basic skills through crafts and other creative pursuits. The couple decided to institute some structure when their older son, Fin, was about 5. They sat him down at the kitchen table with a stack of paper and expensive pencils—but, to their dismay, he wasn't having it. Fin just wrote the word of his word to string-quietly and drawing.

The upside? "It forced us to liberate our thinking about what constituted education," says Herwin.

CURIOUS AND CAPABLE

The term unschooling dates to 1973, that's when John Holt, author of the 1964 treatise *How Children Fail*, coined the term in his magazine *Growing Without Schooling*. Holt argued that institutional schools diminished the natural curiosity that children bring to learning, and advocated strongly for homeschooling. But when he realized that some parents were simply replicating the structures of institutional education at their kitchen tables, he proposed a new approach: unschooling.

Today, more Vermonters than ever are choosing to educate their children at home. State figures show 2,384 children were enrolled for "home study" last school year—or up nearly 15 percent from a decade ago. Meanwhile, enrollment in Vermont public schools fell 16 percent over the same period, largely due to the shrinking population of school-age kids in the state. Last year, homeschooled children constituted nearly 3 percent of the total number of registered students in Vermont.

State law requires that children between the ages of 6 and 18 be enrolled in a public or private school—or register for home study with the state. In order to enroll, a family must prepare and submit a detailed outline or narrative describing the content of the home-study program, meeting predetermined areas of study such as basic communication, fine arts and natural sciences. Through followers of unschooling don't adhere to a set curriculum, the regulations are broad enough to allow for some flexibility. For instance, instead of using the textbooks a child might study for science, an unschooling parent could provide a catalog of alternative educational activities—such as walks in the woods to learn about wild rabbits.

It's a leap to jump through that, at some level, runs counter to the ideals of unschooling. That said, it's not hard to break down Fin and Rye's interests into the



Rye, Rye and Fin's brother, looking at a book.



**CHILDREN LEARN.
YOU CAN'T REALLY STOP THEM.**

REN HERWITT

subjects they might study in school, and Herwin, who was preparing for the year ahead: geography, reading and writing, anatomy, earth sciences. But that's not the point, writes Herwin in *Home Schooling*. "Such categorization is not the way of the natural world, where all of the aspects form an ecosystem of knowledge and experience that cannot be defined by the commonplace vocabulary of standardized learning."

The state also requires an annual assessment, which can take the form of a test from a licensed teacher, a parent report including a portfolio of student work, or standardized test results.

It's unknown how many of the children studying at home in Vermont are unschooled. But longtime homeschooling advocate Beth Dunlap, who lives in the Adirondacks, supports the approach as growing more popular among families fed up with, or failed by, institutional school systems.

"I've done it all, from videos to workbooks to unschooling. You name it, I did it," says Dunlap, who homeschooled her four kids. "I used to have a method worked to get my children learning."

Those children now range in age from 16 to 32, all have gone on to university, professional careers, and two own a software-development company. Dunlap remains a fierce defender and resource on homeschooling. For many families and policy makers in the state, to those curious about unschooling, she warns that the unschooling approach typically involves more work for parents than following a set curriculum. "It's not [that] you can sit and watch TV every day and the kids are off unschooling the unschooler," says Dunlap. Parents have to be willing to help their children chase down answers or resources when they don't have them at their fingertips, and outside their curriculum.

"It's parent-intensive," she says. "The whole point is for this child to have a rich learning environment to bounce around in." Give the as that, Dunlap says, and kids will learn.

That's similar to the answer Herwin finds home. "Giving those who oppose him with questions about unschooling. Chief among these questions: But how do your kids learn, if not in a classroom?"

"Children learn," he says. "You can't really stop them."

Consider Fin and Rye. They're curious, capable children. They taught themselves to read by about age 6. They learned penmanship by using a yellowed letter-writing manual, and by reading letters to friends and family and keeping journals about their exploits. Occasionally they'll fire up YouTube to watch an instructional video, but Herwin estimates they spend less than 10 minutes a day on the computer.

They're acquired skills, too, common in most classrooms. Both boys are avid hunters and trappers. Fin, the older, made

School's Out Completely

his first kill — a chipmunk — as if, with a homemade bow and arrow. He stomped and tossed the critter and roared at once a fire, and said loudclear, "Here, Papa, my name."

They're not being raised in a vacuum, either. The Howitts have taught their sons where to dig for the best wildflower seeds, trapping critters and how to play the banjo. The boys frequently spend time with the neighbors, including an older dairy farmer whom they help with chores. They belong to a small group of homeschoolers located that comes once a week for an afternoon of skill sharing.

Howitt is relieved that, so far, his and Ryan don't display the kind of painful self-consciousness he experienced as a child in school. There's no one to judge the clothes they wear (faded overalls and rubber barn boots, mostly), or the games they play, or the company they keep. "I want them to be social," says Howitt. "I don't know that I want them to be awkward."

And though a may sound cliche to surface parts of their day to "teachable moments," these times do crop up — often. Take the pack builders the boys recently learned to make. They weave the basket from black ash wood and have learned from experience that the wood needs to be wet and supple. That sparked an impromptu lesson about insects and seasonal weather.

Another example: The Howitts read together as a family every night, and one night interrupted the evening's story with a question. What did the word "passable" mean? They checked that the definition and pulled out the family's dictionary. It then only a need for vocabulary games or worksheets could measure life that one.

"It bubbles up all the time," says Howitt. "There's no need to really sit down and segregate this subject material in the way that is so common. We have this institutionalized, compartmentalized educational system, and that's exactly what makes kids not see learning."

Frustration with that kind of educational system might account for the aversion to structure in both home- and unschooling.

It's a frustration Howitt knows firsthand. Turned out on school and unencumbered of an interference for his life, he dropped out at 16, the so-called "school-leaving age" in Vermont. He went on to work a series of jobs in various trades, mostly construction. A few years after dropping out, Howitt began rising early, morning to night, not because of any school assignment but because of his own desire. He went on to a successful career as a freelance writer. His articles have appeared in numerous national



magazines, including the *New York Times Magazine*, *World*, *Discover* and most recently *Outside*. He authored three other books before *Howe Ground*, *Saved*, *The Town that Found Sound*, and *Making Sapper Safe*.

"Schools have gradually become more and more oppressive in a variety of ways," says Peter Gray, a Boston College psychologist who authored the 2003 book *Free to Learn: Why Unlearning the Fear of Play Will Make Our Children Happier, More Self-Reliant, and Better Students for Life*. His journal is the *Boston Public Schools*, where elementary schoolchildren have only 15 minutes a day of recess — and that's out in something that looks like a prison yard," says Gray.

"Twenty percent of boys in our schools are getting diagnosed with ADHD at some point before they graduate," he continues. "We're beginning to realize, hey, there's something wrong here. We hear all this propaganda about the importance of school, and test grades, and I think there's something to be said about that."

Gray stumbled into the world of unschooling while giving talks about the importance of play in education at various workshops and conferences, but he has some personal experience with the subject, too. Gray's son rebelled in school

in the 1970s and ended up at the Stodary Valley School — an alternative school without grades or curriculum and with many of the same tenets of unschooling.

"At that time, I wasn't completely convinced that this was going to work," says Gray. "It was a more radical concept of a school that I was quite ready to accept."

His research gradually evolved to focus on what became of students educated by unschoolers and their families, he found himself impressed by the kids.

"They were friendly," says Gray. "They looked you in the eye when they talked to you. They ran around and looked like real kids," but also exhibited self-control and restraint. Gray wondered, with a bit of skepticism: "Can you provide at home the kind of environment that I felt was necessary for children to become educated when they're in control of their own schooling?"

Gray's initial skepticism is nothing new to unschoolers. The method prompts a number of common fears: Will kids go on to college? Can they function in "normal" society? What if they want to be doctors or lawyers or engineers? Many critics point to Condemnation that found that, while most homeschooled children

outperformed their classroom-educated peers on standardized tests, unschooled kids performed worse on all.

Gray has his doubts about that study; the median age of children in the study was 7, and only 12 students in the study qualified as "unschooled." Plus, who says a standardized test is the best measure of an individual?

Gray has undertaken two surveys of his own on the subject of unschooling, of parents and adult unschoolers themselves. He cautions that the results should be taken with a grain of salt, naturally, as with any survey there's a degree of self-selection in responses.

But overall, unschoolers responded with great enthusiasm about their educational experiences as children. Of the 75 individuals surveyed, only three expressed negative views, and all three came from families where circumstances such as a parent's mental illness or fundamental religious beliefs dictated an educational choice.

"The findings of our survey suggest that unschooling can work beautifully if the whole family, including the children, buy into it, if the parents are psychologically healthy and happy, and if the parents are socially connected to the broader world and facilitate their children's involvement with that world," wrote Gray in a series of blog posts about the survey for *Psychology Today*.

Eighty-three percent of the grown-up unschoolers had grown up in some form of higher education, with 44 percent completing or currently working on a bachelor's degree. (Many of the school had gone specifically for skills or because not at vocational attention that did not acquire a bachelor's degree.) Their chosen careers included urban planners, field biologist, archaeologist and waste artist.

Many felt that they had an advantage later in life while pursuing higher education because they weren't turned out on the classroom and had cultivated the skills of self-directed learning.

When asked, the vast majority reported that their childhood experiences had turned into careers.

The most frequent disclaimer to unschooling that the survey participants reported? Talking with other people's opinions.

FIELD TRIP

Turned out the Howitts have with a baby in tow, my usual baby-sitter was out of town, and I figured if ever there was an opportunity for which a toddler might be welcome, it was this one. At 18, it's nearly 18 months, down on the long drive to Cabot and woke up to a preposterous. I'm sorry, I will tell the fields of the Howitts farm as they are. Howitt called the school now, the baby on my back. As pointed at cows, a circle over Ryan's postcard, Mickey, and when I let him loose in the front yard proceeded to eat a bit of dirt and chase the family dog.

One eye on the kid, the other on my notebook, I'm involved in Hewitt's day conference in the path he and his wife have chosen for their family. In a later interview, Dooling would tell me that it's often hard for parents to trust homeschooling or online what it should be.

"My parents were to trust it up to the age of 1 to 1.5," she says. "The kids learn to walk and run and talk and dress [but when a child] into the age we associate with the onset of schooling, my parents assume schools must be better than state learning."

Pin and Rye soon through the front yard. An overcast sky goes, and turned back to, well, sitting down. I spent the next several days wondering when Should I send the child to school?

In Mont Gross — a middle-class, though-forth treating an rural living and lifelong education — Hewitt acknowledges that not every family will have the capacity or desire to educate their children at home in this kind of freehanded, free-ranging manner. Of course, not everyone who homeschools makes a firm and full move.

Many of families involved in cities and suburbs, their children classrooms become city streets and parks and resources instead of woods and barns.

What families do need, though, is at least one parent or caregiver at home with children. Some families that might wish to educate their children at home simply can't, and schools provide a place for children to go while parents work.

"It's not feasible for everybody," agrees Hewitt. "I can't answer everyone's personal educational crisis with our experience." But what is feasible, he says, is to look for ways that model — unscientific — might assist in rebuilding what an education can and should be.

He does have some advice for those curious about applying the principles of homeschooling to their more structured lives. Don't schedule your kids "to the breaking left," he says. Give them time to be kids.

He wishes that he doesn't want to be "averted prescriptive," but Hewitt has some concrete advice. Play hockey now and then — take a day off work, and pull the kids out of school, without an agenda or plan. Cancel nonessential plans and stay home. Skip your children to be off, and remember that even if they're not productive, they're learning to be resourceful and confident.

Gray has his own recommendations. He warns against putting too much pressure on children about grades or academic achievement or even attending a prestigious college. "If you can avoid looking at the report card, and just open it at the end," he says, "Don't add extra stress and extra pressure."

I'm not the only one expressed in — and a little beguiled by — Hewitt's choices. His book has yet to be the shelves and he's already causing a stir. As of last week, his article about homeschooling in the September issue of *Outside* magazine had already generated hundreds of comments and more than 90,000 shares on social-media outlets such as Twitter and Facebook.

The responses ranged from the virulent — "the world will always need ditch diggers" versus one commentator: "as if there's what you want to raise them have at it" — to the grateful and inspired.

Hewitt is quick, and careful, to explain he's not trying to tell anybody what to do, but is he advocating for educating through schools. He's merely telling the story of his own family members and what works for them. As a society, he says, "we've really lost touch with the ability to instill what is right for ourselves and our families."

Teachers aside, the last seven years of "homeschooling" have only made Hewitt more confident in the choices he and his wife have made for their children.

As a father at the scene in Cabot, he's thoughtful about the challenges. Children take pleasure in being useful, but including Pin and Rye in the work of the farm, especially when they were younger, required intense patience.

There's another challenge: Now that the boys have grown accustomed to the more autonomy they enjoy, Hewitt worries, they've become "unconsciously particular about how they pass their time." They will contribute willingly to the work of the house and farm, but they're also stubborn. "It's not really consistent to raise strong-willed children," says Hewitt, only half joking.

But that's the point, after all to raise children who recognize their passions, who question convention, who think critically.

What about a plan for the future? Will the Hewitts insist on GEDs, or college? "There is no plan," Hewitt says. He trusts that, just as they have all along, the boys will provide their own.

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INFO

Home Grown: Adventures in Parenting Off the Beaten Path: Homeschooling and Reconnecting With the Natural World by Lyn Hill Hewitt, Second Edition. 224 pages. \$24.95 paperback.

Book title and author photo at Phoenix Books in Tucson on Saturday September 13. 7 p.m. phonebooksales.net

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THE CASE FOR THE CLASSROOM

Book review: *Getting Schooled: The Re-education of an American Teacher* by Garret Keizer

BY HANCOCK HARRISON

At first glance, Northeast Kingdom writer Garret Keizer might appear to be a blithering advocate of "unschooling" (non-schooling) fighters years ago, he left a public school teaching career to homeschool his own young daughter. What followed was "one of the happiest years of my life," he writes in his new memoir, *Getting Schooled: The Re-education of an American Teacher*.

But this memoir, which first appeared in shorter form in *Esquire's*, is not about that joyful school-free year. For Keizer and his wife, Kathy—also an educator—there was no question that their daughter would return to public school, "as institutions we strongly believe in."

Keizer would also return to school, though it took him longer—13 years of fruitless writing longer, to be precise (among his recent books are *Privacy* and *The Unwanted Sound of Everything We Want*). In 2010, Keizer re-entered the halls of the Northeast Kingdom's Lake Region Union High School in Orleans as a one-year sabb for an English teacher on leave. It wasn't enduring love for the institution that drew him back, he confesses to us the fairly needed health insurance coverage while Kathy explored her own career options.

If Ben Huhitt makes the case against traditional schooling (see Kathryn Plagge's story on page 12), Keizer makes a passionate case for it—a case all the stronger for being fraught with, as he puts it, ambivalence. "To this day," he writes three pages in, "the mere act of entering a school—that first whiff of disinfectant, that crackling eeriness of regimentation and anonymity—is enough to turn my stomach."

Pragmatic as his motive may have been for returning to that classroom during ambivalence, Keizer didn't approach his year at Lake Region like a time server. On the contrary, he

came with goals to give his students a rich and rigorous education, to fight the alienation and disaffection of those disaffected-oriented buildings, to get a kid to pick up a book once in a while.

As he pursued those aims, Keizer learned what had changed about public schools since his departure: standardized tests now determine a chunk of the curriculum; technology is inescapable; "nothing in the boys' lives is the new version of smoking in the boys' room."

This is no triumphant self-portrait of a brilliant teacher winning the hearts of his impoverished rural students. Early in the book, Keizer articulates the "first great lesson of my teaching career": With all the will, preparation and elbow grease in the world, "you can still fail. What is more, you will fail."

In a nation where "failing" schools (as determined by those all-important standardized test scores) become defuncted schools, and teachers often carry the burden of public blame, those words may sound like an admission of defeat. They aren't. If *Getting Schooled* demonstrates one thing to readers, it's that teaching and learning can't be reduced to test scores, budget points, spreadsheets or problems solvable by software.

While many books about education leave in the safe realm of ideals and abstractions, Keizer details his war stories with fierce candor—and thus does an invaluable service to anyone who wants to know what American public school teaching is like today. His description of the worldclass, for

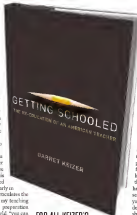
instance, will be enlightening to those who think teachers hate it away.

Equally eye-opening are his accounts of interacting with teenage students who exhibit a "compulsive, almost uncontrollable communicativeness." Education, Keizer demonstrates, is mediated after anecdote, is a social transaction, not a robotic transmission of knowledge. Rotten chalk, hurt feelings (on all sides), handsets of supreme importance of a self-absorbed young man, untidy confusion, food used in bribery—all these may become part of the process, whether the teacher likes it or not.

In this sense, Keizer suggests, all schooling has elements of student-directed "unschooling." But he's not OK with giving over his whole class period to that free-form process—for him it. "[T]here are given to be had by laying the plan aside and going with the flow of a classroom's inspiration," he writes, "but show me a teacher who sees this in the core, and I'll show you a teacher living in a pipe dream of delusional serendipity. In a word, I'll show you a slacker."

So, far instances, during his year at Lake Region, Keizer plays to his 10th graders' preference for hands-on learning by assigning them to create a project—such as a film or diorama—based on the books they've read. But he also insists that they read those classic novels cover to cover and write research papers, complete with all-school notecards.

If those sound like minimal requirements to adult readers, they aren't to many of Keizer's students, whose debates for books—indeed, bewilderment at the notion of reading anything longer than *SpyNotes*—stare him again and again. Those kids, he notes, are far less impressed by the volume their teacher has authored than by his onetime appearance as "The Colbert Report."



FOR ALL KEIZER'S AMBIVALENCE — AND OCCASIONAL CURMUDGEONLINESS — HIS HEARTFELT BELIEF IN THE POWER OF PUBLIC SCHOOLS TO SERVE STUDENTS IS EVIDENT ON EVERY PAGE.

If these adolescents are showing the effects of another, culture-wide form of "unschooling," it's not a desirable one. Keizer's own Masdai homeschooling experience demonstrates that he's not against parents' taking education into their own hands. (He had a slight retort for those who asked whether his daughter needed the "peer interaction" of school. "The inmates of Hills Hills state prison

get peer interaction too.") But at Lake Region, Keizer sees a world where kids who aren't schooled in the classroom are likely to be schooled by TV and consumer culture, where working parents are too busy, distracted or disinterested to facilitate learning. And these kids who refuse to read, he notes ominously, "are only two years away from voting."

For Keizer, then, schooling is far from rote memorization or "teaching to the test." And schooling remains permanent, whether it happens at home or in a classroom. Indeed, he suggests, school may be the only place where some students encounter the ideals of a democracy: "Letting students find their own way," Keizer writes, "is just a euphemism for abandonment." Both a dilly and an ordained minister — with a tendency to preach in his prose — he repeatedly negotiates an uneasy terrain between sincerity and authority in his discussions.

Keizer's is no rosy vision of education. But those who have taught will find his commitment to students exemplary and his conflicts intimately familiar. The book is a treasure trove of provocative aphorisms about teaching (see sidebar), as well as a compelling, often funny narrative.

Keizer's one notable blind spot is his unqualified disdain for technology — or "digital thing," as he likes to call it — which is almost as absolute as his students' dread of the printed page. Yet, too many educational consultants have treated such an axiom, and software solutions (such as handing out iPads to students) bring problems of their own. But wholesale rejection of the online culture where many students live today — and some thrive — doesn't seem like the answer. This author leaves it to others to figure out how to extend his ideals of schooling into that realm.

For all Keizer's ambivalence — and occasional contrariness — his heartfelt belief in the power of public schools to serve students is evident on every page. If there's one book that can cut through the haze of buzzwords surrounding educational policy and foster franker discussion of why teaching is both necessary and impossible, *Getting Schooled* is it. ☐

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INFO

getting schooled The life education of an American Teacher by Sarah Keizer. Metaphor and Book, 360 pages, \$17. Keizer discusses the book on Thursday, September 11, 11 p.m., at Friends Books Burlington. www.friendsbooks.org



KEIZER: JAMES H. HARRIS

KEIZER ON SCHOOLING: BITE-SIZE WISDOM

Going to school is like going to prison. You have about five seconds to establish your credibility before which you're either a punk or in good as dead."

"Whenever a classroom teacher can manage to get kids out of school either physically or psychologically then school can begin."

On technology: "I am increasingly devoted more time to the generation and recording of data and less time to the educational substance of what the data is supposed to measure."

One of the most central paradoxes of teaching: you must reach out to every student with the belief that no student is beyond your reach and ... you must, at the same time, hold to the conviction that having served one student is worth the effort of being ignored to serve others at."

You better believe my students are better served by the inability of a human being than by the impersonation of a robot."

"They are mutually social creatures these kids, and it is a slow learner trainer who fails to grasp that fact even as he preaches an abject isolation of a more social democracy."

I need to be as ready to learn as I am to teach."



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Top: Joe Swearingen on scaffolding and string carving
Thomas Jefferson's likeness on Mount Rushmore

Taken for Granite

A new book reveals a Barre stonecutter's leading role at Mount Rushmore

BY KEN PICARD

Lou Del Buono was just 6 years old in 1969 when his grandfather and uncle, Luigi Del Buono, died at the age of 76. By then, the old man's hands had literally turned to stone from accelerated arthritis, a consequence of years of inhaling rock dust while carving granite without a mask.

Today, Lou prominently displays a 30-pound white marble bust of his grandfather in the living room of his Port Chester, NY, home. Luigi Del Buono, an Italian stonecutter from Barre who was classically trained as a sculptor in

Austria and Italy, carved it himself in 1925, a year after returning to Vermont from World War I.

Lou Del Buono is obviously proud of the cherished family heirloom. Those days, however, he's far more interested in seeing his grandfather be recognized for the much larger bust he helped create—those at Mount Rushmore. Lou has long asserted that Luigi Del Buono, who worked on the project from 1923 to 1940 and was appointed “chief carver” in 1935, was “the man who saved Jefferson’s face and brought Lincoln’s eyes to life.”

Never heard of Luigi Del Buono? You’re not alone. Neither had Barre Mayor Timon Louison, one of the Granite City’s most vocal boosters, or a research librarian at the Vermont Historical Society, which is located in Barre.

In fact, most tourists who visit the national monument in South Dakota’s Black Hills never learn a thing about Del Buono. His name is easy to miss on the museum’s Workers Wall, where it’s inscribed among those of the 400 mostly unskilled laborers who helped etch the Maroons of Washington, Jefferson,

Roosevelt and Lincoln into the granite mountainside.

Instead, most visitors learn, via the museum’s exhibits, website and literature sold in the bookstore, that Mount Rushmore was primarily the handiwork of Danish-American sculptor and engineer Gutzon Borglum and his son, Lincoln. Del Buono’s name and artistic contribution to that monolithic enterprise are virtually unacknowledged.

Lou Del Buono, now 81, has tried for years to get the National Park Service to redress that slight and officially

acknowledge his grandfather's significance as Borghen's right-hand man. To date, these efforts have been largely unsuccessful.

But that could change soon. A new book by Albany, N.Y., author Douglas Gladstone, titled *Carving a Niche for Himself: The Unusual Story of Luigi Del Bianco and Mount Rushmore*, sheds light on this mostly forgotten figure from Vermont's past. The book traces Del Bianco's life as a master sculptor and stonemason, and the efforts by his family years after his death to document his critical role in creating one of America's most iconic landmarks.

Since its publication in April, Gladstone's book has captured the attention of historians as well as state and national lawmakers. U.S. Rep. Pat Tiberi, a Republican from Ohio's 12th congressional district and co-chairman of the Italian American congressional delegation, read Gladstone's book recently and said that Del Bianco "should be formally recognized" for his work on the national memorial.

Similarly, State Sen. George Larimer, a Democrat from New York's 27th senate district, issued a press release in April after the book was published, calling on the U.S. Department of the Interior to formally recognize Del Bianco "for his service to the nation."

Gladstone himself only learned of Luigi Del Bianco when he heard Lou and Lori's Aunt Gloria, Luigi Del Bianco's sole surviving child, interviewed in October 2011 for a National Public Radio "StoryCorps" piece. In that, Lou recounted the day in second grade when his mother casually mentioned to him, "Grandpa carved Lincoln's eyes."

"That began my 40-plus year odyssey to find out who he did," Lou told Jonen Doye in a phone interview. Both Lou and his niece, double-Uncle Gino, Luigi's son, worked together in the late 1980s and early '90s searching library of Congress archives for primary-source material proving Del Bianco's integral involvement in the project. Many of the documents they discovered, including notes and letters written by Borghen himself, are now available on Lori's website, borghenanddelbianco.com, and are included in Gladstone's book.

Luigi Del Bianco was born aboard a ship near La Hava, France, on May 8, 1893, and grew up in Mediano, a small town in northeastern Italy. Recognized early on for his artistic ability, Del Bianco was sent to Vienna, Austria, at the age of 11 to train as a sculptor. When he was 17, Del Bianco immigrated to Vermont at the invitation of cousins who worked in Barre's granite sheds. At the time, Gladstone



Luigi Del Bianco carved one of Washington's faces on Mount Rushmore.

Mount Rushmore wasn't the only large monument on which Del Bianco and Borghen worked together. Earlier in their careers, Borghen invited Del Bianco to assist him in sculpting Stone Mountain in Georgia, which depicts Confederate States' President Jefferson Davis and generals Stonewall Jackson and Robert E. Lee. Borghen later quit that project owing to friction with its backers.

Both Lou and Gladstone assert that Del Bianco's importance to the creation of Mount Rushmore is undeniable. Notably, in a June 3, 1993, handwritten letter sent to John Boland, chairman of the National Memorial Commission, Borghen recalls that "we could double our progress if we had two like Bianco," the name he often used when referring to Del Bianco.

Of even greater significance is a July 30, 1885, letter from Borghen in which he referred to Del Bianco as his "chief carver," who had replaced another Italian mason-carver, Hugo Villa, two years earlier. Del Bianco's first assignment, in Gladstone's opinion, was to dismantle Villa's first attempt at Jefferson's face off the side of the mountain and start fresh in a new location. Clearly, Borghen was impressed by Del Bianco's sculpting abilities, describing him in a 1936 letter as "the only intelligent, efficient stone carver on the work who understands the language of the sculptor."

Today, though the National Park Service doesn't deny Del Bianco's contributions, it downplays his significance. In a statement to Jonen Doye — recorded identically to his one provided to Gladstone for his book — Museum McGuffey-Bellinger, chief of interpretation and education at Mount Rushmore National Memorial, writes:

"Luigi Del Bianco was one of the skilled carvers that traveled from the East to work on the sculpture. Carving on the sculpture began in October of 1927 and was completed in October of 1941. According to our church leaders, time-cards and payroll records, Mr. Del Bianco worked on the sculpture in 1938, 1939, 1940 and 1941." McGuffey-Bellinger goes on to describe Del Bianco as a "skilled craftsman" who is "recognized for his contributions to the sculpture both in our museum and on our Worker Wall."

Follow-up questions seeking to clarify the National Park Service's position on Del Bianco's role went unanswered as of press time.

For his part, Lou Del Bianco is frustrated that his grandfather's contributions are lumped together with those of the team operators and unskilled miners

IF MY GRANDFATHER HADN'T GONE BACK TO BARRE, I DON'T THINK HE WOULD HAVE BEEN CHIEF CARVER OF MOUNT RUSHMORE.

LUIGI DEL BIANCO

notes, the city's thriving granite industry accounted for as much as 30 percent of the nation's total granite production.

City directories and other historical documents from that era confirm that Del Bianco lived until 1915 in Barre, where he worked for the Giudici Brothers and the World Granite company. That year, he returned to Italy to fight in World War I, then came back to Vermont in 1920 before later relocating to Port Chester.

Neither Gladstone nor Lou Del Bianco knows much else about Luigi's time in Barre, nor have they found any surviving relatives in Vermont. They do know that he lived in two different Barre boardinghouses: one at 30 Sixth Street, which is now a single-family home, and another at 565 Main Street, which has since been demolished.

If Del Bianco carved anything noteworthy in Barre, they have yet to find it. That's not surprising, Lou says, as most of his grandfather's stonework in those years likely would have been in headstones and other cemetery monuments that

were rarely signed by the artist. Lou has confirmed that his ancestor carved about 500 monuments in Port Chester between 1920 and 1930.

But if Luigi Del Bianco didn't leave behind identifiable works in Barre, the city left an indelible mark on his life and career, says his grandson. It was in Barre, in 1920, that Del Bianco met fellow carver Alfonso Scott, who hailed from Port Chester. The New York team is just 35 minutes away from Stamford, Conn., where Scott worked at Borghen's studio. According to Lou, Scott immediately recognized Del Bianco's skill and introduced him to Borghen. Del Bianco's association with Scott and Borghen was set in stone when Scott introduced Del Bianco to his sister-in-law, Nicoletta Cardelli, whom Del Bianco later married.

"If my grandfather hadn't gone back to Barre, I don't think he would have met Gutzon Borghen, and I don't think he would have been chief carver of Mount Rushmore," Lou concludes. "So he owes a lot to Barre."

who looked rubble off the mountain. As he points out, no one on the project but Benjamin himself was paid more than Del Bianco, whose salary Benjamin often paid out of his own pocket.

Furthermore, on two occasions when Del Bianco quit the project — largely due to harassment, petty bickering over his wages, and other abuses that both Lou and Gladstone attribute to an Italian luxury of the era — work on Mount Rushmore ground to a halt.

"If the team operator had quit," Lou says, "I don't think it would have had the same effect."

For the past 27 years, Lou Del Bianco has worked as a professional actor, singer and storyteller. In recent years he's performed, among other things, a one-man show that "brings my grandfather to life." He even performed at at Mount Rushmore at the park's inauguration. More recently, he was invited to stage that show in Vermont this fall, as part of a celebration of the state's granite industry.

Upon his return to Vermont, Lou Del Bianco says and a powerful ally for his cause. Although Sen. Patrick Leahy declined to weigh in on the controversy surrounding Del Bianco's official recognition by the National Park Service, in a written statement provided to *Seven Days* last week, he listed at Del Bianco's historical importance.

"Both of my grandfathers were stone carvers here in Vermont, and it makes me proud to know that several daughters of American history are etched in Vermont stone," the senator writes. "Every time I cross the Rutland County's threshold, I marvel at anyone learning that its white facade is etched in Vermont marble. So are the columns of the Jefferson Memorial. Even now Mount Rushmore bears the timeless mark of Vermont craftsmanship... It's a legacy well worth remembering, making and preserving."

Gladstone says that he wrote the book about Luigi Del Bianco in part because it's a compelling tale, but also because it's time to right this "historic wrong," he says.

"If this story isn't the realization of the American Dream for an immigrant," Gladstone adds, "I don't know what is."

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INFO

Carving at Rushmore's summit: The grand Story of Luigi Del Bianco and Mount Rushmore by Douglas Gladstone (Houghton Mifflin, 132 pages, \$32)

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A Vermont security center helps colleges guard against gun violence, sexual assault and other disasters

BY KEN PICARD

When Kim Vassell started her new job on May 1 as director of the newly formed National Center for Campus Public Safety in Burlington, she knew that addressing sexual violence would be a big part of her job. She didn't know that her first assignment would come directly from the White House and be due in September.

Just a day before Vassell officially began, the Obama administration issued a national report on campus sexual violence. Among other things, it called on Vassell's organization to develop a training program and curriculum to help colleges and universities better investigate rape allegations and hold offenders responsible.

"There's a lot more people paying attention to how campuses are responding to these kind of situations and holding campuses accountable," says Vassell, a 30-year veteran of campus policing who left her position as public safety director at the University of Central Missouri to lead the Burlington-based center.

But helping colleges respond to date-rape allegations is just one of many safety concerns that fall under the umbrella of the NCCPS. Founded in the fall of 2012 with a \$2.8 million grant from the U.S. Department of Justice, the center is charged with becoming a one-stop shop for security needs in higher education.

Need a recommendation for what type of surveillance cameras to install throughout campus? Need to know how to identify and staff that there's a toxic spill in a research lab? Or how to evacuate students from a foreign country in the midst of a military coup or deadly epidemic? The Vermont center aims to become the definitive go-to source for information, advice and referrals.

The NCCPS is headquartered in the South End offices of Margolis Healy and Associates. That private consulting firm was founded a few years ago by Gary Margolis, who spent 32 years as the University of Vermont's chief of police, and Steven Healy, a former public safety director at Princeton University. Their credentials in the public safety arena are evidenced by their success, earlier this summer, in landing a \$65,000 contract to provide security and threat assessments to the Vermont legislature,



the Vermont Supreme Court and the governor's office. (The DOJ-funded center Margolis emphasizes, operates independently of the for-profit firm, which has its own boots and revenue streams.)

As Margolis explains, college administrators and campus-based police, emergency planners and risk managers are now expected to plan, prepare and drill for a wide array of health and safety threats they never envisioned 30 years ago. Those risks can include shootings, global pandemics and terrorist acts, happening both domestically and abroad. Experience has shown, Margolis says, that levels of preparedness can vary drastically from one institution to another, depending on its size, location, funding and campus culture.

"A university president who came up through the ranks 40 years ago to become an administrator probably never gave much thought to I have a nuclear reactor on campus. How do I secure it?"

he notes. "Or I've got 40 to 50 reported sexual assaults. What do I do with those?"

The idea of creating a national clearinghouse for higher-ed safety issues has been kicking around for at least a decade, Margolis says. Ten years ago, the DOJ funded a summit at Johns Hopkins University, where it proposed the idea of creating a national repository for campus safety information that could provide colleges with training, best practices, and model policies and procedures.

At the time, many administrators also expressed the need for expert advice on complying with their growing number of federal mandates. Those include Title IX, which mandates gender equality in all aspects of higher education, and the Clery Act, which requires campuses to compile and report their annual crime statistics. But the idea of such a center languished in Congress until last year, when funding was finally included in the fiscal year 2014 federal budget.

What sparked the shift in priorities? In a word: Newtown. The December 2012 massacre of 20 schoolchildren and an staffer at the Sandy Hook Elementary School in Connecticut "really ignited the discussion" about campus safety both at the K-12 and college levels, Margolis says.

Similarly, a spate of high-profile cases involving underreported or mishandled rape allegations on campuses, including Rutgers University and Dartmouth College, has fueled a major push by Congress and the White House to address campus sex crime. According to the White House report, recent studies suggest that one in five undergraduate women will be victimized during her college career. Just weeks ago, eight U.S. senators introduced a bipartisan bill that would impose stiffer penalties on colleges and universities that under-report sexual violence stats, including fines of up to 1 percent of their operating budget.



Bill Reedy, vice president and general counsel for the Vermont State Colleges, says that the federal government's push to crack down on sexual violence has essentially "turned us all into forensic investigators and adjudicators" who need training and expertise in preserving, investigating and adjudicating sexual violence cases. Recent memoranda from White House task forces, as well as "dear colleague" letters sent to college administrators, "urge" them to train students, faculty and staff on sexual-violence prevention, detection and intervention.

All these responsibilities, Reedy notes, come in addition to the numerous other safety concerns, both natural and human-related, for which administrators must also prepare.

"Usually, a lot of college campuses these days are talking about Ebola," he adds, "which is not something we were talking about when I arrived nine years ago."

Indeed, public expectations for campus safety have been steadily growing over the past century, Margolis explains. In 1959, Yale University became the first college in the country to establish its own campus police force. It was a reaction to a mass riot in New Haven sparked by rumors that Yale medical students were obtaining recently buried bodies from local consumers to use as cadavers.

Throughout the first half of the 20th century, Margolis goes on, most campus safety officers were essentially custodians who, in the years before mandatory

sprinkler systems, patrolled campus buildings and grounds at night looking for fires — and criminal makers. In fact, he says, many campus police departments and security officers still report to a physical plant manager, a vestige of that old system.

The campus security climate changed dramatically on August 1, 1990, Margolis notes. That's when Charles Whitman, a former US Marine and engineering student at the University of Texas at Austin, climbed the school's clock tower with a sniper rifle and began shooting. Whitman killed 16 students and injured 32 others before police killed him, but not before, privately armed citizens tried taking him out themselves. The UT measure remained the deadliest rampage on a US college campus until the Virginia Tech shootings in 2007.

By the late 1960s and early '70s, Margolis continues, political activism on college campuses, as well as more widespread use of drugs and alcohol among students, prompted many schools to establish their own police forces. Today, colleges and universities take in hundreds of millions of dollars in federal funding and have government investments in labs and research facilities, many of which require significant safety and security protocols and access restrictions.

In short, says Margolis, most colleges and universities' needs for expertise in public safety, emergency planning, risk assessment and regulatory compliance have grown far beyond the capabilities of one person, or even one department. Today administrators need a place to go for answers — and his organization's mission is to provide it.

Ironically, despite the attention in recent years with school safety, Margolis points out that, statistically, K-12 and college campuses continue to be among the safest places for kids and young people to be. But, while "active shooter" incidents of the kind that occurred at Virginia Tech and Columbine are "a very rare occurrence," he says, "they cannot be ignored." So the need for a central clearinghouse

of information on everything from cyber security to weather-related disaster planning has never been greater.

While having the NCPS in Vermont will benefit local colleges and universities — many, though not all, of its services will be free — the benefit will likely go both ways, as the center draws advice and expertise from local sources.

Ed Berger, vice president for communications at Middlebury College, points out that, although the private liberal-arts college has just 2,500 students

and no sworn police officers on campus, the school has "decades of experience" in dealing with emergencies involving students studying abroad. With 36 sites in 16 foreign countries, he says, Middlebury College "knows how to reach people quickly and find out how they're doing."

That knowledge became vital on March 1 this year when heavily armed terrorists attacked a train station in Kunming, China, leaving 33 people dead and 140 wounded. Middlebury, which has a campus in Kunming, had protocols in place for immediately contacting students there and ensuring their safety.

VSC's Reedy says Margolis is just the person to undertake the endeavor of synthesizing such hard-won knowledge where schools can access it.

"Gary is a force of nature," he says. "Campuses all around the country are all going to be in need of these types of services — and we're all going to have to be training, early and often, pretty much everyone."

One thing the national center won't be, Margolis emphasizes, is an advocacy group or a public-relations firm that helps colleges and universities fend off liability lawsuits. After 20 years in law enforcement, he says, only half-jokingly, "I have no interest in becoming a lawyer." ☐

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Looking for a Few Good Grads

The growing Vermont food industry seeks college-trained professionals **BY HANNAH PALMER EGAN**

According to the state tax department, diners spent more than \$910 million eating out in Vermont in 2013. The state has become a destination known for its leisure food, beer and spirits and a surprisingly sophisticated array of specialty producers. A 2011 study commissioned by the Vermont Agency of Commerce & Community Development reported that the tourism industry is growing fast. Visitors pumped more than \$17 billion into the state that year, up more than 30 percent from just two years before.

So why do relatively few young Vermonter see tourism and hospitality as a career path—or at least one that justifies investing in a college degree?

As college enrollment continues to drop nationwide, Vermont's hospitality and tourism management programs are feeling the squeeze. Many industry professionals say that's bad news, not only for the restaurants and resorts but for the state as a whole.

Though a few Vermont schools offer resort-centric management programs, food-industry curricula appear to be on the wane. In 2010, Champlain College canceled its hospitality management program. Southern Vermont College closed a two-year program years ago. The only schools that continue to offer significant coursework in food and beverage management are New England Culinary Institute (NECI), Johnson State College (JSC), Community College of Vermont (CCV) and the beleaguered Burlington College.

Starting this fall, Johnson's program will change from a full four-year major



to a concentration within the business department. CCV's enrollment remains modest—fewer than 30 students are currently signed up for the associate's program, according to associate academic dean Darlene Murphy.

Todd Carnot, a JSC hospitality management professor, says he finds the weak enrollment numbers perplexing. "It's always been a big question to me," he says. "Why are there not more students from Vermont going into hospitality programs? It's one of the largest industries here. It's hard to fathom."

WITHOUT [HOSPITALITY] PROGRAMS LIKE THIS, WE JUST AREN'T GETTING NEW PROFESSIONALS COMING DOWN THE PIPELINE.

TODD CARNOT

At Champlain College, former program chair Peter Strömbe says the school chose to do away with the program in the midst of a college-wide restructuring. But Strömbe—who spent nearly two decades in the service industry—acknowledges that many parents wanted to question whether a hospitality degree was a good investment for their children. "I think [they] were just not seeing that it was worth a grand year for that career path," Strömbe says. "That may or may not be accurate."

LOOKING FOR A FEW GOOD GRADS: 40 P. 16

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SIDEdishes

BY HANNAH PALMER-EGAN & ALICE LEVITT

Faring Well

YEAR-ROUND DESIGN FARMHOUSE MARKET OPENS IN DOWNTOWN ST. ALBANS

This past weekend, a tight indoor market and tasting room called **LOCAL FARE** opened its doors adjacent to Treviso in downtown St. Albans.

The opening did not go as planned. "It was probably one of the worst weekends of my life," says owner **SON MURPHY**, "but it ended incredibly."

Now open each Saturday starting at 4 p.m., Local Fare seeks to showcase northern Vermont's food talent and give farmers and producers a chance to interact directly with customers. It's essentially a farmers market that runs year-round, held during evening hours and shrouded from the elements. Owner Murphy also founded Twigs, a lifelong railway man, he keeps both businesses running in his off hours.

On Saturday, as Murphy's family and staff set up the market for its first date, a nearby water main burst, and water started gushing across the Twigs patio into the house next door at the market storefront. "My sister calls, like, 'You need to come here right now, there's water running up Lake Street!'" Murphy recalls. "We'd left work, and so I turn, it's like a river."

That was at 1 p.m., and, with the opening at 4 p.m., the crew had three hours to get everything dried up and under control. "Nobody was arriving to set up their booths." "It was a mess," Murphy says. Three officials came to the rescue by shutting down Main Street, and Murphy and company moved their opening party there, setting up tables, tables, vendors and live music in the middle of the road for a veritable block party.



Murphy says the turnout far exceeded his expectations. "We probably had, like, 500 people there. It worked out wonderfully."

Featured products at Local Fare include organic veggies from Grand Isle's **DE LA HARVE** (grown year-round), homegrown pickles, jams, pickles and preserves from **DAVIDSON'S** in Georgia, coffee from **CHERRY & JAMES COFFEE ROASTERS**, grow-to-harvest from **CAMARUS FARMS**, poultry and eggs from **CHAMBERLAIN'S**, and seasonal specialties from **DAVIDSON'S**, among many others.

The market can bring up to 30 vendors at a time. Come September 6, **DAVIDSON'S** will open a cider tasting room off the back of the space, serving tastes of five ciders, wines and hard cider.

Market vendors will be featured on the Twigs menu in special items that highlight their products. Murphy says he hopes the symbiotic relationship between market and menu will allow gastronomy customers to connect a face to the food and farmers to share their stories with diners. "Twigs will do 300 people on a Saturday night,"



he says. "I guarantee you, if you come in for dinner and there's all this fresh produce hanging there in the doorway [where the restaurant connects to the market], you're going to go take a look."

In the past few years, St. Albans has received millions in federal grants for a downtown revitalization, several street events that stood vacant for years have welcomed new businesses. Restaurants, Twigs among them, have set up outdoor seating and hooked live music on weekends. Murphy says he hopes his new market will help drive visitors into

the uptight-up-city center. "We got millions of people coming across the border every year," he laments, "and we're a bottomless hole for them."

—HUE

Farm-Fresh Fair

THE CHAMPLAIN VALLEY FAIR REVIVED A TRADITIONAL DINING OPTION

THE CHAMPLAIN VALLEY FAIR in Saxx is going back to its agricultural roots this Saturday, August 30. At 5:30 p.m., guests will descend on the Vermont State Building for the **VERMONT FARMHOUSE**. Murphy says he hopes his new market will help drive visitors into



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Looking for a Few Good Grads

BY JAC

The hospitality industry has always had an image problem, he adds, and that may scare some prospective professionals away. "We all go to restaurants and hotels, and we think we know what [those places] do, but we don't know what the management does. It's a complex industry," Scrube continues. "When you think about it, how many things [a restaurant] does? It's manufacturing, it's retail, it's management, it's customer service, it's show biz, it's accounting and finance and all of these things."

At NECI, executive chef and chief operations officer Jean Louis Gerin says many would be service professionals but they won't be taken seriously.

But he also notes that the service industry — and the public's perception of it — is shifting. "When I first arrived in this country in 1982," Gerin says, "a parent would never say, 'My son wants to be a chef.' Now it's a very respected way of making a living. I hope and believe it will be the same for the front of the house, because will be able to say, 'I'm a manager at that restaurant' or 'I'm a sommelier at that restaurant' and that will be respected."

Success in the business demands a genuine affection for serving and a devotion to detail. "To be a [professional] waiter is a new job in America," Gerin says. "It was always people who were waiting tables or waiting to do something else. The notion of making a career out of it is new."

Given that newness, the profession is often misunderstood and misinterpreted. "There is a big difference between serving the public and being a server," the NECI chef says. "We have to change the perception of it, [and] that has to come from the public first, when you're dining in a restaurant, how are you treating your waiter or waitress?" But, he says, change "will come. I have great hope for that."

Gerin's hope has translated into expanded programming at NECI. Three years ago, the school beefed up its two food and beverage management programs to form a new bachelor's degree, and students have responded well. "Proof of the house management was never a large program at NECI,"

Gerin says, "but this new BA program is getting far more traction than the associate's program ever had."

The curriculum, Gerin says, focuses on the soft skills that tech programs often neglect. "Every school is going to teach you food costs and scheduling and point-of-sale," he says. "But the BA program focuses on the people and administration side and what the customers don't see. How do you manage a team so that it's more efficient and people are happy?"

JAC alumna Chris Benjamin worked as a NECI instructor and ran the school's restaurants for a time before taking the reins at Burlington's Skinny Pancake cafeteria as general manager. He holds hospitality education in high esteem and says he wishes more food and beverage workers would go to school. "The degrees are huge, we would definitely benefit from more of these graduates," he says. "There are only so many jobs in the state of Vermont, and I think the degrees are valuable. To have these programs would be a real shame."

Benjamin also says he's more likely to employ a candidate with a service education. "If it's between you, with a ton of experience and no degree, and someone with the degree and that same experience, I'll hire the degree every time," he says. "Because I know all that they've learned."

Skinny Pancake managers at both the airport and Lake Street locations use NECI grads. "I brought them in as assistant managers and promoted them to general managers," Benjamin says. "They have the drive, and they take it seriously, and they're done well. When you've invested time and mental acuity into your profession, you're going to be more on top of things."

JAC's Gerin says hospitality graduates are more likely to succeed than people who just fall into service work as they look for jobs in their chosen field, and he suggests that management programs are key to the health of the state. "Without programs like this, we just aren't getting new professionals

WHEN YOU'VE
INVESTED TIME
AND MENTAL
ACUITY INTO
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YOU'RE GOING
TO BE MORE
ON TOP
OF THINGS.

CHRIS BENJAMIN



More food after the
classifieds section. PAGE 41

SIDEdishes

CONTINUED FROM PAGE 43

According to co-creator and communications director **DEBRA ANNE**, the family-style dinner revives a tradition that went the way of the dodo about 20 years ago, though he has struggled to confirm just when the original run of dinners ended. "The fair started as a trade show for farmers, and farming has evolved," Aubrey explains. "We'd like to move that connection with the more public and retail people by farms are important."

That said, Aubrey contacted **AMERY DUCK** of catering company **SWANSEAP** and asked her to bring to fruition a modern take on the old idea. Following a simple church-supper template, the meal isn't fancy, says Aubrey.

The centerpiece is braised **BRISOLINNE** beef with an herb panini. Sides include wheat-berry pilaf sourced from **NETTHER'S GRAIN COMPANY** of Vermont and salad featuring legumes from **VERMONT BEAN CHAIN**, as well as salad made from asparagus beans.

COLLECTIVE FARM grows and sells vegetables from Duba's own **VERMONT FARM**. Dessert turns, cookies and homemade milk add a comforting note to the fare.

Dinner tickets may be purchased in advance for \$30 and include admission to the fair. Prices can also be bought at the door for \$15, not including activities.

The meal is a conscious return to farm for a fair whose edible options is one of years have, perhaps owed more to out-of-state fried-dough vendors than to the legs and giant tomatoes on show. "The last such event" was long enough ago that by default it was local food — it wasn't intentional," Aubrey says. This year's **Farm Fair** is done with delicious intent.

—A.L.

CONNECT

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At last week's **NETTHER'S** festival at the Northbrook Farm, local food's "local food" means were served to the guests.



Colored herbs with summer vegetables was prepared by Crystal Melrose and Anne Lachet of **Swansea**, one of three vendors that used local food.

cooking down the pipeline. It requires professionals to compete with other sites that have places like **Therapyland**, he says.

Coccon confirms that people like Benjamin, who are doing the hiring in hospitality, seek educated employees. "Industry returns are very focused on emphasizing education," he adds. "They're all really well educated, whether it's in hospitality or some other field."

Because Johnson's program — or what's left of it — is enshrined in the school's bachelor of arts in business program, Coccon says, "Our students are getting a well-rounded view of the world" in addition to hospitality-specific skills and background in ethics, law, point-of-sale instruction and management protocol. "That's very important in service," he adds. "In Vermont, we rely heavily on tourism, and we really need professionals."

Benjamin says his degree confides to service him. "The program certainly provided a lot of the basic building blocks you need to run a restaurant," he says.

And the skills required in the hospitality business — accounting, business relations, customer service — are not restricted to other industries, argues another **BSC** grad, **Ryan Granger**, a 2003 alumnus and now the school's assistant director of admissions. She says her degree, along with years of working in customer service at the **Stowe Area Association**, prepared her for the work she's doing now, even though it's neither hospitality nor tourism. "Admissions work is pretty similar to what I was doing [in Stowe]," she says. "It's essentially customer service and marketing, we're just selling different things."

After going to school and spending years in the field, Granger says she's

learned that "Whatever you do requires customer service." When you study service, you do give better service. There's that next level that people are not aware of if they don't get that education."

Warren Ramsey, a 2012 **BSC** graduate who works as a hospitality entrepreneur in Washington, D.C., agrees. He's in the business now, but admits he may switch to another industry. "[The degree] has opened up a broad range to do a lot within any industry, whether that's hotel, food and beverage, accounting, it's never, wherever," he says. "It broadens the number of career fields you can be a part of."

And, Ramsey notes, Vermont needs more graduates like him. "The service and hospitality industries are huge in Vermont," he says. "They're thriving and growing beyond belief." ☐

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Beat's Cooking

Seasoned Traveler: Bunbury EAT BY ALICE LEVITT

What at Christmas? In the car, Vermonters might never have been introduced to Guyanese cooking (rice or pepperoni) stew. Robert Whitcomb met his now-wife, Marcelle, aka Bunbury, through the dating website two years ago. A little more than a year ago they were married.

In April, the couple began parking their food truck, Bunbury EAT, or BEAT VT for short, at the University of Vermont's University Place. This summer, they also sold at the South Hill Truck Stop. But Marcelle Bunbury Whitcomb considers the Champlain Valley Fair, which began last Friday and continues through Sunday, the truck's official "homecoming."

Bunbury Whitcomb was born in Guyana, a country in South America that she considers culturally Caribbean. Her upbringing is francophone. Montreal exposed her to a wide variety of Caribbean cultures. Now, after 12 years spent teaching special education in London and a few more years in Vermont, Bunbury Whitcomb still produces home cooking that reflects a pan-Caribbean aesthetic. "The first time I met her, she made me roti and curry chicken, and I was sold on Caribbean food," Whitcomb recalls.

The former army mechanic, living at the time in his native Glens Falls, NY, soon realized that he and Bunbury shared not only a devout faith but also the desire to own a food business. Once he tasted her cooking, there was no question that shared flavors would fuel the endeavor. Soon after their marriage, they began taking steps toward their goal.

"Persistence has been the key," says Bunbury Whitcomb. "We're not a couple that gives up." They're also a couple that still dinnners with a busytime glow. During an afternoon conversation at the Champlain Valley Exposition, each oghes the other as he or she speaks.

The couple purchased a former bookmobile and rechristened it the "Combrable." Whitcomb installed the thoroughly equipped kitchen himself. To fit the



Andrea Gentry enjoying jerk chicken and rice and peas at the Champlain Valley Fair

professional-grade stove, fryer, griddle and everything else he needed through his own entrance, he had to take the appliances apart and reassemble them inside. "If I had some funding, I could build someone a really nice truck, but I would never do it on a shoestring budget again," he says.

Aside from cooking, organization is Bunbury Whitcomb's strong suit, perhaps owing to her career as a special educator. She's currently preparing to start the academic year in the Burlington school system, her husband will run the food business while she's at school.) Backing that the fair's large, captive audience

could include a career-making sampling of customers, she began prodding the fair's concessions manager, Sharon Quinn, right around a year before she applied to vend at UVM.

Bunbury Whitcomb's desire to educate has quickly earned BEAT VT more than a business; it's also a crusade to inform Vermonters about her native region. "The Caribbean is very diverse," she says. BEAT's dishes are pan-Caribbean, ranging far beyond the Jamaican specialties that Burlingtonians first tasted at the now shuttered Caribbean Buffet and Cool Bunnings.

Both on the track and on BEAT's website,

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Banbury Whitecomb has posted a lay to some of her and Whitecomb's specialties. Photos and descriptions accompany each dish, along with an image of a chili pepper bottle hot foods.

Whitecomb says the truck's most popular item is its corned goat, made from animals brought from Vermont. Chicken is Durillo. He cuts up whole goats for the corn, served with ribs. The animals' heads go into stock, while any extra meat lands in one of Banbury Whitecomb's Guatemalan specialties, known as cookup rice.

The traditional New Year dish is flavored with coconut and speckled with black-eyed peas and "a whole bunch of different meats," says Whitecomb.

"You won't find that anywhere else," he says with pride. "That's why I'm so proud to be able to introduce people to these foods. We introduced the cow-boy and people loved it. It's different from the rice and peas."

REAT's version of the latter, sampler dish fairly crackles with flavor. The white rice is dyed brown by spices and flavored with tender chicken and pork. The "peas" are actually slightly al dente ladyfinger beans, which soak up a hint of sweetness as admirably as the rice does.

Vegetarians can order the dish as is, but they'll be missing out on the layered flavor of the couple's sweet and tangy jerk chicken or pork. The meat is speckled with seeds from Scotch bonnet peppers, but, for now, Whitecomb is careful not to overwhelm his customers with spice. "After they try it, I ask people, 'Do you want me to make it hotter?'" he explains. It's all part of the constant market research that he hopes will make the business a success.

One overriding lesson has been the breakout popularity of fusion dishes that Whitecomb — who never cooked professionally before starting REAT — assumed



**WE BELIEVE IT'S A
RESTAURANT-QUALITY
EXPERIENCE ON FOOT.
PEOPLE ALWAYS TELL US THAT.**

MARCELLE BANBURY-WHITECOMB

himself. The jerk burger combines a juicy beef patty, pulled pork pork, pineapple sauce and cheese on a homemade bun.

A longtime fan of positive, Whitecomb prepares a Caribbean version with fried plantains in place of fries. He bathes it in a sweet splinter sauce, then tops it with cheese and pulled pork. The sauce has garnered such a positive reaction that Whitecomb plans to serve a slightly thicker version in the winter as soup. "We got feedback about that, [and] people asking, 'Can I get a bowl of this?'" he says.

The couple's home kitchen is certified for catering, which gives them a leg up on many food-truck owners, especially in terms of storage. But they're still careful to cycle through the menu to avoid waste — and give themselves room to experiment.

That means not every favorite appears on the menu on a given day, with the exception of some staples such as crisp jerk wings and rice and peas. Meanwhile, the couple can continue to introduce customers to new dishes. Desserts, for instance, include sugary triangles of pineapple pie and gluten-free cassava pie, a short cake made from mashed yams.

Before foods make it onto the truck, the Whitecombs taste many of their dishes on their friends at the Burlington Church of Christ. Even several of these churchgoers' reviews say, the couple has perfected a version of the cassava pie that's sugar free and, according to Banbury Whitecomb, just good.

The couple hopes to slowly expand their catering business, which will allow

them to prepare dishes that are impractical for the truck. Those include Banbury Whitecomb's homemade ginger beer and sorrel drinks, as well as desserts ranging from lobster to coconut cake.

Though she's all for growth is that direction, Banbury-Whitecomb makes it clear that "We are not interested in opening a brick-and-mortar [location]." Regardless of the route, she hopes others will find that "consistent food with restaurant quality production" at REAT VJ, adding, "We believe it's a restaurant-quality experience on foot. People always tell us that."

Whitecomb will have enough work running the truck through the school year. He'll get some help from Banbury-Whitecomb's son, Shaker Stephen, the bass player for Burlington band Rager, when Stephen is not onstage or finishing his senior year at UVM. Banbury Whitecomb will also lend a hand whenever her own school schedule allows.

Whitecomb is ready to face the challenges, saying that, for the first time since leaving the army after the Gulf War, he feels like he's found his place in the world. "I think probably what did not do the worst was missing the rules," he reflects. "Not having that set of rules to follow anymore, I was a little lost. Now I'm not lost."

He's found himself in the process of perfecting his take on Caribbean cassava — not exactly what the Adenochs reared by might have expected before meeting his wife And, while Whitecomb discovers his cuisine drive, Vermont is discovering the diversity of home-cooked Caribbean cuisine. ☐

Contact alex@sevendaysvt.com

INFO

Banbury EAT through Sunday August 31 at the Champlain Valley Fair in Essex. The truck returns to University Place in Burlington after

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AUG.28 | MUSIC



THE BALLROOM THIEVES

Thursday August 28 8:30-10:30
p.m., St. Lawrence Centre
College. Free. Info: 416-496-4363
ballroomthieves.com

AUG.30 | COMEDY

They go by Pennet, Weiser, Bubba J and Achmed the Dead Terrorist to name a few. Just who are these curious characters? They're comedian and ventriloquist Jeff Dunham's puppet sidekicks: a motley crew of over-the-top personalities that TIME magazine describes as "politically incorrect, gratuitously insulting and ill-tempered." They're also hilarious. This one-two punch of standup comedy and ventriloquism has made Dunham one of the most popular and controversial comics of his time. With five Comedy Central specials and more than four million DVD sales to his name, Dunham proves that puppets have true staying power.

JEFF DUNHAM

Saturday August 30 7:30 p.m.
at Champaign Valley
Exposition in Bensenville
Junction. \$30-55-
\$37.50 with \$5.00 fee
admission. Info: 815-
394-0100 or 863-1066
jettidunham.com



Talking Heads



AUG.31 | FAIRS & FESTIVALS

Keeping with Tradition

Once a year, Randolph's Main Street closes to traffic and transforms into a pedestrian village, evoking of the New World Festival. More than 70 musicians from Canada, New England and the British Isles flood the town to St. Lawrence's Celtic and French Canadian heritage. Five nights host continuous concerts from top talents including Joe Gelineau, De Trumps Antan, Woody MacIsaac and headliner Liz Carroll (pianist). Offstage, festivalgoers of all ages feast on international eats, browse a wide array of offerings from artisan vendors, and have their children's music and dance workshops.

NEW WORLD FESTIVAL

Sunday August 31 noon-11 p.m. at various
Randolph locations. \$12-39. Info: 416-496-4363
newworldfestival.com

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Memorial Lounge, Waterman Building
85 South Prospect Street, Burlington

Georg Gratzner

*Director of the International Mountain Forestry
Graduate Program, Institute for Forest Ecology
Austrian University of Life Sciences and Natural Resources*

The Future of Mountain Forests in a Changing

World: Studies from Africa, Europe, and Asia

Wednesday, Sept. 10, 4PM

Billings Center, 48 University Place, Burlington

Alan Taylor

Thomas Jefferson Professor of History, University of Virginia

The Internal Enemy:

Slavery and War in Virginia, 1772-1832

Thursday, Sept. 18, 5:30PM

Billings Center, 48 University Place, Burlington

Brian Taylor

*Professor of Urban Planning and Director
Institute for Transportation Studies
UCLA Luskin School of Public Affairs*

**Who Knows about Kids These Days? Understanding
the Travel Behavior of Teens and Young Adults**

Wednesday, Sept. 24, 4PM

Billings Center, 48 University Place, Burlington

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calendar

5/26-31 MON-SAT

MUSIC, ART & TEA Fair, country and soul to rock by Thee-Hotting and more. An afternoon pop/punk/rocking music to jam to. Artist Corner and fiber arts. Free. 20 Slocum Plaza (Corner Art Center Entry, Le Mont). 11 a.m.-5 p.m. Free. Info: info@theehotting.org

fair & festival

CHAMPLAIN VALLEY FAIR See 5/30-31 10 a.m.-5 p.m. Info: www.champlainvalleyfair.com

WAB RIVER VALLEY CRAFT FAIR See 5/27-30

NEW WINDMILL FESTIVAL Free (over 200 engineers and inventors) and features live music, a contest and hands-on demonstrations with continuous concerts, workshops, educational and dining. See entrance schedule. Various Roundtop locations. noon-5 p.m. \$10-35. Free for kids 12 and under. Info: 229-8456

SOUTHERN VERMONT MUSIC & JAZZ FESTIVAL See 5/27-30

VERMONT FESTIVAL OF THE ARTS See 5/26-27

food & drink

HOUST 120W RIVERSIDE FESTIVAL See 5/27-30
2015-BURLINGTON FARMERS MARKET Farmers, food vendors, artists and children set up booths in the parking lot. South Burlington High School. 10 a.m.-2 p.m. Free. Info: 202-556-5161
WINDGIRL FARMERS MARKET Assorted vendors and farmers offer ethnic foods, assorted produce and agricultural products. Champaign Hall. 10 a.m.-10 p.m. Free. Info: 413-444-4164

health & fitness

APPLICATION TRAIL YOGA HERE High-primed yoga of movement, desire, a traditional Indian, Sanskrit, poses and director. Application. Free. Woodstock. 10 a.m.-noon. \$10 per person. Info: www.amendments.org

CELEBRITY RESTAURANT TOUR Thea, Shina, Shina and a group of people are joined in a behind-the-scenes tour. Burlington. 10 a.m.-11 a.m. \$10-15. Info: 229-8456

CELEBRITY VEGAN Free report helps discover a light diet. Info: www.vegans.com. See 5/27-30. Info: 445-4262

CELEBRITY YOGA A blend of yoga, Karate and other styles combines health, fitness, meditation, and more. Vermont State Center. 10 a.m.-11 a.m. \$5 minimum donation. Info: 858-2727

YOGA SCIENCE, PRANAYAMA AND RESTORATION Info: www.yogascience.com. See 5/27-30. Info: 445-4262

holidays

NORTHEAST LAGAR BAY GALLA See 5/27-30

kids

RUSSIAN PLAY TIME WITH NATALIA Young girls 4 to 12. 10 a.m.-11 a.m. Free. Info: 445-4262

concerts

THE UNBORN Singer-songwriter and author. Info: www.theunborn.com. See 5/27-30. Info: 445-4262

concerts

MONTY HOPES Just 27 years old, the rising country superstar is behind the charts, topping the "Billboard" charts. Info: www.montyhopes.com. See 5/27-30. Info: 445-4262

LUCIE CHAMPLAIN CHAMBER MUSIC FESTIVAL Info: www.luciechamplainchambermusicfestival.com. See 5/27-30. Info: 445-4262

HOUST 120W RIVERSIDE FESTIVAL Info: www.houst120w.com. See 5/27-30. Info: 445-4262

NORTH FRANCH BLUESMAN FESTIVAL See 5/27-30. Info: 445-4262

entertainment

FRUITS OF THE FOREST Info: www.fruitsoftheforest.com. See 5/27-30. Info: 445-4262

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Friday - Dano Phantom/9PM

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Monday - Trivia/7PM

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fares & festivals

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food & drink

CHAMPLAIN-LANES FARMER'S MARKET See edgvt.com 10-12

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WEDNESDAY WINE DOWN See edgvt.com 10-12

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[66] Location: Shearman & Sterling, 1000 Pennsylvania Ave., N.W.

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THEODORE ROUSSEAU This two-act set of French neo-romanticist motifs will introduce a new chapter of the author's oeuvre: an art book starting with 20 illustrations of people and thoughts before the original paintings and photographs. Contents: 2 Great acts and 20 illustrations (some in series) can be projected on the wall and give the audience a virtual personal relationship. An original set of questions and answers in digital language, including photographs, is also part of the project. **THEODORE ROUSSEAU** is a New York City-based artist. His New York City studio is located at 330 West 14th Street, 2nd Floor, New York, NY 10011. He can be reached at 212-255-1234 or theodore@theodore-rousseau.com.

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IN CASE YOU MISSED IT:



AUGUST 20, 2014: Local boy band's first live performance and first youth band's first performance at the 10th annual Camp Outright. Last year Eva Sollberger spent an afternoon talking with campers and staff about "queer voices."



AUGUST 18, 2014: Multitasker producer Eva Sollberger took the plunge at three beloved Vermont outdoor events — Thru the Hills, Vermont Film Festival, and Vermont Film Festival.



AUGUST 8, 2014: Celebrate's Summer of Outdoor Festivals and outdoor audiences for 10 years. Celebrating a decade at the festival, the first day is also a fundraiser for a local environmental fund. The festival will celebrate its 10th anniversary with the latest edition of the summer festival.

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The Joy of Sax

A conversation with Battle Trance founder Travis Laplante

BY DAN SOLLER

Pieces of Wind, the debut LP from New York City's Battle Trance, is unlike any record you'll hear this year. For one thing, it's almost certain to be the only album made by a band consisting solely of former saxophone players.

Winnipeg native Travis Laplante, a member of the band Little Women and an accomplished jazz player, founded the quartet last year. He works one morning possessed by a vision of starting a band with fellow linear synthesizers Matthew Nelson, Jeremy Viner and Patrick Fowler—even though he didn't actually know them.

Once the four finally coalesced, they began rehearsing frequently and, in compensating with circular breathing techniques and alternate fingerings. The result of that intricate sonic experimentation is the band's debut, released jointly by New Amsterdam Records and Burlington's NINA Tapes.

Pieces of Wind is a single, album-length composition that pulses and prods the boundaries of experimental and avant-garde jazz. It's a sweeping, intricate work that is as bracing and soothing as equal measures. At times it's difficult to parse, but instead seeming to dissolve and reassemble layered phrases. At others, it's deeply serene, a contemplative, quietly beautiful elegy. The record is both technically fascinating and emotionally provocative.

In advance of Battle Trance's tour kickoff and album release show at Jerks Arts in Burlington this Tuesday, Sept. 24, we spoke with Laplante by phone.

SEVEN DAYS: Just how high were you when you came up with the idea for the band?

TRAVIS LAPLANTE: [Laughs] I just woke up one day and had this very clear feeling that I had to start a band with these guys. It was pretty bizarre, because

I didn't know any of them personally at all. On top of that, I actually was unfamiliar with their music. It was a strange feeling, but it didn't go away. So I followed it and asked them if they wanted to start a band. That was it.

SD: So no one balked at the idea of starting a band with total strangers?

TL: Nope.

SD: Did you have a conceptual idea for the music when you started?

TL: Not at all. I just knew I needed to start a band with these guys. At the first rehearsal we just sat and talked about what was important in music and life. And the music just formed out of the human relationships that started then. We started with simple exercises, holding a B-flat, which is the lowest note on the tenor saxophone, for maybe an hour, just feeling what it was like to be inside of a sound together. Then things started to roll from there.

SD: How much of the album grew out of improvisation?

TL: It's all composed and not improvised. However, it was predominantly transcribed orally getting together and working out particular fingerings and material.

SD: I spoke with [jazz theorist] Colin Nielson a while ago and he said he has a grueling physical regimen that he does every day to keep himself in shape to be able to do things like circular breathing for extended periods. Do you guys have any similar regimens to stay in playing shape?

TL: I think all of us do. Once you get into circular breathing or extended techniques in general, there is an aspect of becoming a slave to your instrument. You have to keep up particular muscles in your face

you didn't even know were there before. If you don't, you can't sustain circular breathing. So it has to be practiced, or else your body won't build up. It's quite demanding and takes a lot of endurance.

SD: There was an interesting line in the press about your PR agent said. It said that Battle Trance's music is not meant to "impress or entertain the listener." If not, what is it supposed to do?

TL: That's a good one. That statement is in no way meant to alienate the audience. It's not one of those, "Oh, I do my art for myself and don't care what people think," kinds of statements. But it's difficult to talk about.

I think this particular music can go beyond what people consider entertainment. Music, to me, is medicine. It can be healing. That can be hard to talk about, because when you say that, it evokes thoughts of like, new-age music. But I feel music often has potential for transformation, both for the performer and the listener.

I knew I've personally had my most meaningful experiences as a listener in settings that I wouldn't describe as entertaining at all. I've had experiences in music where I've literally cried for days after, because it was hitting something inside myself that nothing else could access until I heard that particular sound or piece and entered my heart to open more. This music does come from that place, the heart. So I'm less concerned with the audience coming away with something that's intellectually based.

SD: When I was listening to the album, I found myself having to do two things to access and appreciate it. One was paying super-close attention and trying to break it down academically. The other was just leaving my brain off and letting it have its way with my ears.

TL: The most important thing in music to me is the heart connection. So I would hope you do the latter of those two things. Turn off the brain and just let the sound be. ☺

INFO

NINA Tapes and Friends' Family present Battle Trance's Pieces of Wind LP release on Tuesday, September 24, 8 p.m., at Jerks Arts in Burlington. \$10. ninatapes.com

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ALBANY AREA

SOUNDbites

CONTINUED FROM PAGE 57



Song of the Veils

the umbrella of Arts Alive VT. In the coming months, the organization hopes to be able to offer scholarships to at-risk youth and promote arts, music and dance-based culture in and around Vermont.



Jeff Korman

"I think it's really what Andy would have wanted," said Punchett Scordella. "To be able to give back to the community that gave him so much and that he loved."

I would add that it is a community that loved him right back.

We miss you, Andy. And we're gonna have one hell of a party.

BiteTorrent

In other news, congrats to local fish trackers CASE and MONA, who last week announced they have signed to *sevensound*, a Burlington label that represents some well-known names across the country. Like who, you ask? *THE PRIMATE*, *FRANCA*, *SPIRITUAL 102* and *ALAN DYING*. *PLAYING DOGS*, to name a few. That's pretty good company, eh?

In festival news, the North Branch Bluegrass Festival is happening this week in Bridgewater. The six-day festival begins on Wednesday, August 27, and runs through Monday, September 1. In addition to a variety of workshops and jam sessions, expect performances from regional string bands such as CHASING HILL, CHERRY TELL THE WEATHER, the FOX POINT RANGERS, GRUNGEY WESTERN RIVERS and the JONES COMPOSERS. That's in addition to local, such as the GREEN MOUNTAIN JUNKIES, a trio featuring CAROL MAUNIER, MARK STEINBUCKER and COLIN MCCARTHY, and a novelty project fronted by SAINT ALBANY CAMPBELL, the RAMPOLINA BOTS. For more info, check out abbgrass.com.

Last but not least, this Saturday, August 30, is the first *Stop Jam* at Bolton Valley Ski Resort. Technically, this one is a beer fest, but the bands are pretty good, too. The lineup includes the aforementioned Primate Pines, the ALCHEMISTICAL, SPIRIT FAMILY REUNION, SONAL MONROE and the HALL CLEVELAND.

High Fest will also see the welcome return of *APACHE* & THE TROUGH CHOICE. If you're unfamiliar, that band got its start in central Vermont some years back, before Harris packed up his pickup and moved to Nashville. It turns out that was a good move. The band has been getting some deserved attention, particularly among native country enthusiasts — like, me, for example — who dig Harris' gritty, throwback sound. Fans of various *sevensound* and area locals would do well to check me out. *LO*

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SHIRAZ **SHIRAZ** (country/country) 8 p.m. to 11:00 p.m.

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Yee Haw! You know how you always wanted Frim to do a stripped-down, Americana-flavored version of their songs that were almost unrecognizable from the original? Not well, just trust us on this one. You did, and it's awesome. via **CLUBFOON SUB OF TWANG**, a collaboration of the famed Pecos bassist and Marc "MUR" Haggard from San Francisco band **MUR**, reimagines classic cuts from the Pecos canon, as well as a slew of twangy tunes, through a raucous prism of dobro-lens and zesty guitar. It all awaits the latter-like hunkle go. Catch the show this Friday, August 26, at the Higher Ground Ballroom in South Burlington, with New York City's **REFORMED** **WAGGERS**.

STAGE **Daytime & the Orchestra** (rock/country) 10 p.m. to 1:00 a.m.

northwest kingdom

PAUL & WENDY **Wendy** (country/country) 8 p.m. to 11:00 p.m.

TAYLOR ON THE HILL **Dave** (country/country) 8 p.m. to 11:00 p.m.

outside vermont

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REVIEW *this*

Various Artists, *Friends for A-Dog Volume 1*

(PRODUCED BY A DOG FOUNDATION FOR SOCIAL DONATIONS)

It still doesn't quite seem real that Andy Williams, aka DJ A-Dog, isn't here. Since his death following a yearlong battle with leukemia in December 2014, the extended community that surrounded A-Dog has lovingly held on to his memory. There's the tower outside of Nectar's. The countless Facebook and Twitter posts mourning his passing and celebrating his life. The candlelight vigil that stretched from Church Street to the waterfront, bringing downtown Burlington to a standstill more days after his death. Even so, it's hard to believe we won't see him grinning and spinning in the DJ booth at Red Square or skateboarding down Pearl Street.

That Williams' presence is still felt so acutely is a testament to his broad reach and the impact he had in Burlington and beyond. That legacy is brought to life in a new compilation, *Friends for A-Dog Volume 1*. The comp is a veritable who's who of local hip-hop talent, and includes



contributions from national acts such as Statik Selektah and Just Blaze.

A memorial tribute album can't help but take on a mournful cast. And while the A-Dog comp is certainly cause for reflection, it is also wonderfully celebratory. The album strikes a fine balance between honoring the life of a beloved friend and appreciating that the world he left behind is better for him leaving it in it.

Cuts such as "HWT" by the Astruc suggest a love for Burlington that was fostered greatly by Williams and others in the city's burgeoning hip-hop scene. "A-Dog on the scene and then / Dig Dog on the scene and then / Water on scene and then / Yeah, my city's wonderful," raps Pro Tech. "People ask, 'how we / Don't move out to Cali / When it's 90 below zero in the Red Square they / What most don't

understand is / my city's on some fire like / artists helping artists by helping people helping hand ah." Other tracks, such as "A-Dog a Theme" by Ryn Oh You and "Guerrilla" by Mamar and "Thank You" by Puzon Puzon and Chyse offer further reflections on just how deeply Williams affected the local music scene.

Perhaps the most touching tributes, however, are the DJ mixtapes, scratch cuts and collaborations among local DJs and experts that make up roughly half the record. While enough can't be said about how special a man Williams was, he was also, simply put, one of the most talented DJs ever to spin in Burlington. The contributions from the likes of Luvvishik, Big Dog, Cook, Bklyn, Dairé DaVinci, Kungs and many others speak volumes, mostly wordlessly, to the profound legacy DJ A-Dog leaves behind.

Friends for A-Dog Volume 1 will be available in a limited pressing on A-Dog Day, that Saturday, August 30, at Amalika in Burlington. It will be available digitally at friendsforadog.com, along with a bonus collection featuring cuts from Raugh Process, Mays Flynn, the Lyngstic Cowboys and others.

DAN ROLLER

SHARE THIS PAGE WITH US VIA
TWITTER OR FACEBOOK



WDY, *Never Been the Same*

(SELF-RELEASED / DIGITAL DOWNLOADS)

When last we left DJ A-Blom-based DJ and producer Mike Woodward, aka WDY, he had released a promising, if incomplete, debut, *Take You Home*. Over 10 cuts Woodward unpacked an array of emotions, most often without words, that suggested a deep affinity for his hometown and a uniquely curious emotional need. Though a little rough around the edges, it was an intriguing freshman effort.

Woodward is back with a new suite of material, *Never Been the Same*, also released under his WDY pseudonym. Confined over 10 months, the eight-song album is even more ambitious in scope than his first outing. But Woodward reaches that ambition with refined skills and focus that make his list one of the most fascinating local electronic music offerings to reach memory.

Much like *Take You Home* was something of a love letter to his native St.



Albans, *Never Been the Same* functions partly as an ode to his recently adopted hometown of Burlington. This is most obviously apparent on the record's centerpiece, "Burlington." Over more than 11 minutes, the song navigates a variety of sonic terrain, from house to southern hip-hop to Afrobeat to ambient new beat, with a kind of lo-fi-like whorlping in the Queen City on a Friday night. Impressively, especially considering the degree of stylistic variance, Woodward's transitions are virtually seamless.

Woodward's ethereal soundscapes are almost universally hypnotic. It's easy to get lost in the chill haze of "Absently Home" or the blooming warmth of "Black Out." There's a serene quality to his core positions that somewhat masks the technical precision required to create them. Woodward rarely steps out to overwhelm with jaw-dropping production trickery, though he'll hit you quite capably at times. Rather, he masterfully hangs in the background, allowing cuts such as "Never Be It" and, later, "The Same" to wrap into the listener's consciousness. Collectively, the record works as an sort of aural morphine drip.

If *Take You Home* offered promise, then *Never Been the Same* suggests potential nearly fully realized. The reason here WDY is a thoughtfully considered and finely executed work from a talent at and maturing young artist.

Never Been the Same by WDY is available at wdyrecords.bandcamp.com.

DAN ROLLER

What if you are away from Earth and need love?

ONLINE ZENBUDDING

WED: FORTH WITH A DOG CITY MUSIC 11P
THUR: Let's Get It!

THU: 8P: MUSIC, THE MUSIC & SOCIETY
AT THE MOUNTAIN 10P-11P

FRI: 8P: MUSIC & THE MUSIC 11P
FRI: 8P: MUSIC & THE MUSIC 11P

SAT: 8P: MUSIC & THE MUSIC 11P
SAT: 8P: MUSIC & THE MUSIC 11P

SUN: 8P: MUSIC & THE MUSIC 11P
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TH 9/24 A CLEVER RUSE
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TH 9/24 NEW RIDERS OF THE PURPLE SAGE
TH 9/24 BEN DONOHAN & THE CONGREGATION
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TH 9/24 HOT NEON MAGIC
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2013年12月20日

Mass. 1904-1905. Haffmans, L. Fred
Chris Haffmans, Juniors & Co.,
Boston (private address) 9 p.m.
12/17/05 154

THE LASPOMBIAN HIT ON THE
Cambridge University (perhaps
sponsored) film, 1999.

WILLIAM L. MITCHELL, Regional
Director, Eastern Region, and
James L. Jones, Jr.

Hammaria (peruviana) 7.5 m.
 1000-1500 m. (Peru, Ecuador, Colombia, Venezuela)

Ernst Haeckel (1834–1919), German biologist, *Die Kunstformen der Natur* (1904), Plate 100, *Phormidium* (a cyanobacterium).

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decades. Fat & sugar added.

Sliding Punks (improbable comedy) **Tom** 55

Karl Nasserman (Johann) 2 p. ms.,
1888

chittenden county

BACH'S THE BLUE PINE Harvested
August 1994, 6-cm dbh.
near a riparian forest, 1000 m above sea level.

Barry Anderson

RACEDON BABELLE BUNBITO
CAFÉ DuThreemuse (Tue) 11
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FROM SHERIFF PARRIS
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and her posse. (Sings)

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1100 West Street // with Burlington



SUN 30.5 STEFANO NARDANI (STICH HOUSE)

On Fire

"Solé," Vermont Metro Gallery



"Desert Mountains" by Douglas Elders



"Tree Graft off" by Allen Dzworsky

Commonalities aren't immediately obvious among the three artists included in "Solé," the sprightly late-summer show installed in the RCA Center's fourth-floor Vermont Metro Gallery. Susan Oggood paints lushly textured and ribbon-like swirls in oil or gouache on both small-

and larger-scale paper surfaces. Photographer Douglas Elders walks his website's tale of crafting images that are "recognizable but also abstract." Allen Dzworsky presents a six-part suite of intaglio prints in which swirling blue and yellow roots of olive clump into burls at the bottom or explode into arrangements at the midpoints of a white paper on which the images appear.

What unites these artists under the title "Solé," then?

"Each artist provides an uplifting yet profoundly sensitive exploration of color," curator Karen Macdon writes in the online introduction to the exhibit. *Solé* means "sun" in Spanish, and all the work recorded here of the heat of fire and how it "tingles and disorients the viewer."

Dzworsky's pieces may look familiar to viewers who saw her 2011 show at RCA. Much of that exhibit consisted of three-dimensional, crocheted shapes resembling withered hats that the Minneapolis artist had made from 35,000 feet of black rope. Elders, who lives in Great Falls, and Oggood, who's based part of the year in Brattleboro, haven't previously been part of the Burlington art scene.

Through clever juxtapositions, Macdon highlights subtle similarities among individual pieces by the three artists, who clearly were not rifling off one another's style or imagery.

THROUGH CLEVER JUXTAPOSITIONS, MACDON HIGHLIGHTS SUBTLE SIMILARITIES AMONG INDIVIDUAL PIECES BY THE THREE ARTISTS.



"Egypt Drawing II" by Susan Oggood

For example, Oggood's "Egypt Drawing II" has been hung near Elders's "Desert Mountains." Black speckles that might be hoof prints dot the warm-colored background of Oggood's pigment and ink piece, while Elders inserts blindingly bright yellow and orange planes with brownish streaks suggestive of hills or dunes. Both artworks evade the heat of a parched landscape, though neither is a literal rendering of such a scene.

Elsewhere in the show, which consists of about 25 pieces, an Oggood series of fluting, dancing tendrils segues into Dzworsky's twin-like compositions.

Macdon demonstrates in "Solé" how a curator can enrich viewers' aesthetic experience. Her arrangement of the works enables them to bring out qualities in one another that we might otherwise not notice.

Oggood accounts for most of the art on display. Her pieces vary significantly in both scale and coloring. Those with geometric or looping forms achieve greater visual vibrancy than larger works dominated by fluidly shapes.

Oggood's palette sometimes alludes to the desert hues she sees during her annual sojourns in Egypt. She's spent the past 25 winters working on an archaeological project in Luxor, making drawings of walls and carvings that include ancient temples and tombs. At other times, the New Hampshire native evokes the soft greens of a New England spring.

Dzworsky's half-dozen crisply executed prints, which resemble roots of flower petals as well as entanglements of wires, likely will leave viewers wanting to see more of the two-dimensional works by this artist and architectural designer.

Elders, however, is the star of "Solé."

Lacking at compositions that appear to be abstract renderings of landscapes and lake scenes, one has trouble keeping in mind that they are photos, not paintings. The power of these pieces resides partly in the mystery of how they were made. What could the artist possibly have been photographing to produce color combinations not found in nature?

Speaker after only those visitors to "Solé" who have first consulted Elders's website will know the answer to that question. So stop reading here if you want to see his contributions to the show in all their enigmatic glory.

It turns out that these are shots of the wildfires of ashblow in dry dust during various stages of repair and repainting. By presenting the images in isolation from their context, Elders reveals some of the extraordinary secrets that can be extracted from ordinary settings, if only we look closely enough.

KEVIN J. KELLEY

Contact: kelly@vermontart.com

INFO

"Solé" featuring works by Susan Oggood, Allen Dzworsky and Douglas Elders through September 28 at Vermont Metro Gallery in Burlington (burlingtonmetroarts.org/Vermont_metro_gallery)

NEW THIS WEEK

burlington

THE 2006 ANNUAL SOUTH END ARTS HOP
JURIED SHOW Forty-three artists by local and
 visiting fine artists. Opening reception at
 DUMAS Arts Center in Franklin. Reception, Friday
 September 8, 5-9 p.m. September 9, 10 a.m.
 2006 2006 SEAHop Center in Burlington

ARTS & RECEPTION First-time painters of
 local theme park and local food and drink.
 Opening reception, September 9, 10 a.m. to 2 p.m.
 2006 2006 SEAHop Center in Burlington

RECEPTIONS First-time painters of local theme
 park and local food and drink. Opening reception,
 September 9, 10 a.m. to 2 p.m. 2006 2006 SEAHop
 Center in Burlington

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berre/montpeller

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mid-river valley/centerbury

RECEPTIONS First-time painters of local theme
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 Center in Burlington

middlebury area

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 Center in Burlington



Janet McKenzie

Northeast Kingdom-based artist Janet McKenzie was born in Brooklyn and studied at the Fashion Institute of Technology and the Art Students League in New York. Her award-winning work has long featured imagery of women and children, the loss of her mother and grandmother at an early age, according to the artist's website, led her to hope that her art could be "a symbolic voice for women who were not able to speak for themselves." In the mid-'90s, influenced by travels to New Mexico and other locales, McKenzie began to incorporate imagery associated with diversity and spirituality into her paintings and stained-glass works. "Stokness and the Feminine Spirit" consists of 13 paintings of religious images depicting two underrepresented groups in Christian iconography: women and minorities. The exhibit closes this Sunday, August 13, at the Whitefield United Church of Christ, 202 Main St., "City Hall."

champlain islands/northwest

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 park and local food and drink. Opening reception,
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outside vermont

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ART EVENTS

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ONGOING SHOWS

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 September 9, 10 a.m. to 2 p.m. 2006 2006 SEAHop
 Center in Burlington

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Watch something LOCAL this week

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ILLUSTRATION BY GARY L. PETER

Channel 3 News
Weekends at 8AM

3
WCAX

ART SHOWS

September 1 thru 14 at 4000, Bryan Memorial Center in Jacksonville.

NAGS AND BLUE: VERMONT'S NATURE IS LEGACY is a celebration of an exceptional sport, including classic and elite along. Needs cannot be broken out jumping, folklore, and back country skiing. Through October 12, 4000, 4000, Vermont Ski and Development Museum in Stowe.

SANJOSE TRAVELERS The new wing of the gallery presents a series of paintings by artist. Through September 12, 4000, 4000, San Jose Travelers Gallery in San Jose.

BALTIMORE TRAVELERS The new wing of the gallery presents a series of paintings by artist. Through September 12, 4000, 4000, Baltimore Travelers Gallery in Baltimore.

SEANIAN TRAVELERS The new wing of the gallery presents a series of paintings by artist. Through September 12, 4000, 4000, Seanian Travelers Gallery in Seanian.

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mid river valley/southbury

RED RIVER ART SHOW The 10th Anniversary! An art by more than 30 local artists, including paintings, sculpture, and craft. Through September 12, 4000, 4000, Red River Art Show in Red River.

FRANK CORRE Landscapes by the artist. Through September 12, 4000, 4000, Frank Corre in Frank Corre.

JANE HARRIS The new wing of the gallery presents a series of paintings by artist. Through September 12, 4000, 4000, Jane Harris in Jane Harris.

PETER HALL The new wing of the gallery presents a series of paintings by artist. Through September 12, 4000, 4000, Peter Hall in Peter Hall.

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middlebury college/southbury

WILD STATE OF MIND A traveling exhibit of 21 original paintings by contemporary artists. Through September 12, 4000, 4000, Wild State of Mind in Wild State of Mind.

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BLVD CINEMEX 4

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underway 27 — Thursday 28
Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
Tossage Mulard Nerve Turds

Friday 29 — Sunday 31
Frank Miller's Sex City
A Game to Kill For
The Clover
Sundance of the Galaxy
Let's Be Girls
Tossage Mulard Nerve Turds

CAPITOL SHOWPLACE

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underway 27 — Thursday 28
The Expendables 3
The Clover
The Harsh Cold Front January
Let's Be Girls
The Revolution Man
Tossage Mulard Nerve Turds
Tossage Mulard Nerve Turds 3D

Friday 29 — Sunday 31
No. 100 Anniversary
Frank Miller's Sex City
A Game to Kill For
The Clover
The Harsh Cold Front January
Let's Be Girls
The Revolution Man

ESSEX CINEMAS & T-REX THEATRE

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underway 27 — Thursday 28
The 1000 Anniversary
Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover

underway 29 — Sunday 31
The 1000 Anniversary
Frank Miller's Sex City
A Game to Kill For
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Let's Be Girls
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Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover

The Revolution Man
Tossage Mulard Nerve Turds
When the Game Starts Hot

MAJESTIC 10

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underway 27 — Thursday 28
The Expendables 3
Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover

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Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover

MERRILL'S ROXY CINEMA

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underway 27 — Thursday 28
The Expendables 3
Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover

underway 29 — Sunday 31
The Expendables 3
Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover

PALACE 3 CINEMAS

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underway 27 — Thursday 28
The Expendables 3
Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover

The Revolution Man
Tossage Mulard Nerve Turds
When the Game Starts Hot

underway 29 — Sunday 31
The Expendables 3
Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover

underway 29 — Sunday 31
The Expendables 3
Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover

PARAMOUNT TWIN CINEMA

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underway 27 — Thursday 28
Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover

underway 29 — Sunday 31
Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover

THE SAVOY THEATRE

100 Morris Ave • 802-633-1000

underway 27 — Thursday 28
The Expendables 3
Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover

underway 29 — Sunday 31
The Expendables 3
Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover



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movies

STONE CINEMA 3 PLEX

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Let's Be Girls
The Clover

SUNSET DRIVE-IN THEATRE

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The Expendables 3
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A Game to Kill For
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Let's Be Girls
The Clover

underway 29 — Sunday 31
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underway 29 — Sunday 31
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Sundance of the Galaxy
Let's Be Girls
The Clover

WELDON THEATRE

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The Expendables 3
Frank Miller's Sex City
A Game to Kill For
Sundance of the Galaxy
Let's Be Girls
The Clover

underway 29 — Sunday 31
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NEW PLAYING IN IT

TEENAGE MUTANT NINJA TURTLES Director Jonathan Liebesman (*Blackhat*) and executive producer Michael Bay unveil the 18th comic book film about four mutant brothers who save the world. *TMNT* arrives in theaters on Friday, May 15. PG-13. (Rotten Tomatoes) (TM) (R) (13)

WALK THRU A GUNFIRE (R) Director: David LaRoche. A long-term relationship between a woman and her partner in the film *Walk Thru A Gunfire* (R) director David LaRoche. (R) (R) (13)

WALK THRU A GUNFIRE (R) Director: David LaRoche. A long-term relationship between a woman and her partner in the film *Walk Thru A Gunfire* (R) director David LaRoche. (R) (R) (13)

NEW ON VIDEO

REALLY RARE In this comedy England's most famous actor (and actor) David Tennant (*Doctor Who*) stars in a comedy about a man who is a fan of the British actor David Tennant. (R) (R) (13)

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MOVIES YOU MISSED

BY MARISOT HARRISON

Did you miss: HOW I LIVE NOW

There's a lot of same faces around like everyone made it into the net I noticed that some faces in the film *How I Live Now* (R) director John Dahl. (R) (R) (13)

For this month we can find the success of *Delicate*. The film is a comedy about the lives of a woman and her son. (R) (R) (13)

Can you see the movie *How I Live Now* is a comedy about the lives of a woman and her son. (R) (R) (13)

In the movie *How I Live Now* is a comedy about the lives of a woman and her son. (R) (R) (13)

Should you catch up with them on DVD or Blu-ray or keep missing them?



WHAT I'M WATCHING

BY ETHAN DE SOUZA

This week I'm watching: MAN ON FIRE
Tony Scott's unapologetic death two-year-old action film *Man on Fire* (R) director Tony Scott. (R) (R) (13)

One corner ago I was a professor of film studies. I gave that up to move to Denmark and make the film *Man on Fire*. (R) (R) (13)

In this feature, published every Saturday on Live Culture, I write about the films I'm currently watching and connect them to the history and art.



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CROSSWORD (PG 5) & CALCULUS & SUDOKU (PG 7)

EDIE EVERETTE



MICHAEL DEFOURCE



DAVE LAPP



LULU EIGHTBALL



Curses, Follies Again

Roger Beasley Jr., 30, abandoned his car at a routine traffic stop in Idaho, Miss., but didn't get far because he ran into a building where police academy training was under way. Police Chief John Miller said Beasley was quickly arrested on multiple charges. (Idaho's Sun Herald)

We're All Homos, Not All Sapiens

A bigger for a Utah English-language learning center was fired after he posted an explanation of homophones — words that sound the same but have different meanings. "Now our school is going to be associated with homosexuality," Tim Threlkeld said to his boss, Clarke Woodger, told him. Noting that most students at Brown's Normal Global Learning Center are first-graders with only a basic understanding of English, Woodger explained that they "may see the 'homo' side and think it has something to do with gay sex." (Salt Lake Tribune)

Capitalizing on the Past

AOL reported that it still has 2.4 million dead-up internet subscribers, paying an average of \$30-40 a month. The company said its dead-up business costs little to operate, as 70 percent of its revenue is profit, amounting to \$24 million in this year's first quarter. (MarketWatch.com)

When Guns Are Outlawed

State police charged Stacy Varner, 32, and Glendy Snyder, 34, with attacking each other with a stuffed deer head during an argument in Greenville, Tenn. Troopers said Snyder was injured during the fight when she was hit with an order (Harrisburg's Patriot News)

A police officer in Seattle, Wash., stopped a one-legged man who was attacking a two-legged man with his prosthetic limb. The two-legged man started walking away when a third man, undeterred by the officer's presence, clubbed him over the head with an aluminum baseball bat and fled, but was arrested. (Seattle's KOMO TV)

Insurance Policy

Since March 2003, U.S. taxpayers have paid roughly \$480,000 to provide 18,852 cuts of liquid carbon-trail apple events, including \$162,343 worth of events. Enigma, for longer-waiting former suspects at Guantanamo Bay. The government purchases were made with military officials denied claims by the detainees' attorneys that a mass hunger strike was under way. (Vice News)

Slightest Provocation

State police charged gaffers Roger Lee Harris, 46, and Bryan Kibler, 43, with assault after they came to blows at a course near Uniontown, Pa., during an argument about rules for firing "casual water" (stubble) on the course. But having a brief shower? Trooper George Moxie reported that Kibler suffered

STATE POLICE CHARGED TWO WOMEN WITH ATTACKING EACH OTHER WITH A STUFFED DEER HEAD DURING AN ARGUMENT.

a mild concussion after Harris hit him "in the left forearm and the top of the head" with a sword. (Pittsburgh's KDKA-TV)

College Debt Never Forgets
Older Americans applying for Social Security benefits can't have more of a debt retirement income, with-hold to repay college loans dating back as long ago as their decades. Elders' lawyers say lingering student debt is part of a devastating accumulation of debt among older Americans, and government debt collection have the power to garnish Social Security income, block benefits and withhold tax rebates. Particularly vulnerable are people who borrowed for a college education that did not lead to high-income jobs. People 50 and older hold only 17 percent of all U.S. student debt, according to the Federal Reserve Bank of New York, but

this group has nearly three times the debt if it had in 2006. The numbers don't distinguish between older Americans who borrowed for their own education and those who borrowed to put their children through college. (Business Week)

Second-Amendment Follies

Travelers continue to wrap up at U.S. airport security checkpoints with guns. The Transportation Security Administration said the number of passengers trying to bring guns onto planes in their carry-on bags rose to 936 in 2009 to 1,803 last year. Eighty-four percent of the guns were loaded. TSA agents caught the most gun-toting travelers, 111, at Hartsfield-Jackson Atlanta International airport. "More than a dozen years after 9/11, you'd think people's awareness would be raised," TSA official Lisa Fursten said. "But they continue to bring firearms and weapons to checkpoints every day. The numbers just keep going up." (The Austin Globe)

A 60-year-old Pennsylvania man died after an automobile hit his motorcycle in Black Hawk, Colo. Police said the collision occurred in a badger the motorcyclist was carrying to fire, shooting him in the chest. (Denver's KMGH-TV)

JEN SORESEN

IF DOGS THREATEN HUMANS THE WAY FLUZZYBOM DOES, THREAT FLAGE 'EDGIE'



HARRY BLISS



FRAN KRAUSE

DEEP DARK FEARS



WHEN I SEE A CARDBOARD BOX IN THE STREET, I DRIVE VERY CAREFULLY.



I ALWAYS WORRY THERE'S A BABY IN THE BOX.

Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears.tumblr.com and you may see your neuroses illustrated in these pages.

RED MEAT

every day's a little bit of red meat

from the creator of MAX GARDNER



THIS MODERN WORLD

by TOM TOMORROW



WILDER WORLD





Virgo

1998, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 26

As you know, real confidence has to be earned. It's not enough to be a doer to earn better than everyone else, and it's not driven by a fear of appearing weak. Real confidence settles in when you have a clear vision of exactly what you need to do. Real confidence blooms as you wield the skills and power you have built through your hard work and discipline. And as I think you already sense, Virgin, the time has come for you to claim a generous new share of real confidence. You are ready to be a bolder and clearer version of yourself.

power in address. Moreover, boosting your legs can eat into a little pinch in your rear end, too. It's just what the cold climate ordered.

Taurus (April 20-May 20) The toadswallow never disappoints when "jumping into the pudor" to love to make their one of your Divines in the coming events. It would be in sweet accordance with the astrological theme. They are curious for an extended sign of freestyle play... for a time of high amusement mixed with deep fun and a wonderful imagination. See if you can attempt to not only leap into the mud but also lay down a lot and kiss the sky and say hymns to the sun for extra credit, consider adding the Kama Sutra rituals to your repertoire. It refers to the act of stopping all your clothes and genitals while exposing

GEMINI (May 21-June 21) During the course of its life, an opstar may change gender numerous times. Back and forth it goes, from male to female and vice versa, always ready to switch. I'm naming this ambivalent creature to be just power animal in the coming weeks. There has lately been a further life than mine to experienced with the pleasures of gender fluidity. I invite you to tap into the increased resilience and stray wisdom that could come by expanding your sense of identity in this way.

CANCER (June 21 July 202). I'm getting the sense that in the coming days you will be more casual and nonchalant than usual. More jaunty and unflappable. You may not be getting to responsible but neither will you be fully focused on being ultra responsible. I suspect you may even opt not to be buttoned and zippered all the way to the top. It's also possible you will be willing to let a slip occur or two slip by, and allow one of your other, ending exonerations to slip. I think this is mostly true. My only advice is to let in the cleanest of before, because I don't know exactly

LED [July 23-Aug. 27] In his novel *Les Misérables*, French author VICTOR HUGO chose to write a convoluted sentence that was 323 words long. American novelist William Faulkner asked him, though in his book *As I Lay Dying*, he crafted a single rambling, labyrinthine sentence crisscrossed with 1,281 words. These people should not be your CHECK OUT SON FRIENDS' SPANISH NEWS.

nic models in the coming weeks. Late Takers sailing in the direction of your best possible destiny: you should be careful and precise. The philosophical simplicity will work better for you than mind-boggling complexity. There's no need to rush, though: take your time. Trust the direction that seems wise and sound and sure.

LIBRA (Sept. 29-Oct. 22) As I understand your situation Libra, you have played by the rules; you have been sincere and well-meaning; you have proved for a salutation that was less and just, but that wasn't enough. So now as long as you stay committed to creating a righteous outcome, you are authorized to invoke this discreditation capacity attested by the ancient Roman poet Virgil. If I am unable to make the gods above relent, I shall move left. Here's an alternate translation of the original Latin text: "If heaven's I cannot bend, then left I will sit."

[illegible]

SAGITTARIUS [Nov 22-Dec 21]
Minister Jackson [1801-1845] was a renowned African American popstar/singer who lent her talents to the civil rights movement. Martin Luther King Jr. often relied on her to be an opening act for his speeches. She was there on the podium with him on August 28, 1963, in Washington, D.C., when he delivered his famous "I Have a Dream" speech. In fact, it was her influence that prompted him to depart from his prepared notes and improvise the stirring climax "tell them about the dream, America" (a little less than 10 years before she died).

And he did just that. Who's your equivalent of Motte Jackson, Sgt. Major? Whose spear would you welcome? Who might inspire you at just the right time? Seek out influences that will push you to much higher

CAPRICORN (Dec. 22-Jan. 19) When I was a kid, my first exposure to the New Thought was captured by Reform School, the first of many of the United States' schools for troubled children. I was a trouble maker, and I represented that crisis. Children of Capricorn, I think, know. Developmental psychologists are funded by the government to study children in Reform schools. I'm from a Capricorn family (my mother is John Crichton) by England. I see a lesson for you, Capricorn: To flourish in the coming decade, you don't necessarily need to be a trouble maker or sponsored by what you imagine are your natural abilities. You may get further by trying the help of someone who can see the obvious. www.astro.com

AQUARIUS (Jan. 20-Feb. 18) Nietzsche found a major role in clarifying the meaning and importance of Friedrich Schopenhauer. His English translations of the German philosopher's books are intended to be "the only English translations of the masterpieces of the philosopher." And yet Kaufmann was not a philosopher. He regarded Nietzsche's *Thus Spoke Zarathustra* as "brilliant and triumphant but also obscure and incomprehensible," a "paraphrase of metaphysics in the mud." I love that phrase: Aquarius, you might say, will live as you navigate your way through the coming winter. Don't put your intellectual eyes on the mud because that's probably where you will find the answers.

[illegible]

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